

UPC

UPC #3



FREE

MON
BOUNCING
SOULS

Skating
Scooters
Columns
Reviews

MR. T
EXPERIENCE

VANDALS

BOUNCING
SOULS

TOTAL
CHAOS

AVAIL

TILT

Let's Go
Bowling



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Just A Note:

I thought a little preface might be in order.

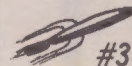
It seems that some readers are taking this zine a little too seriously. I just want to remind everyone that this zine is an uncensored collective; therefore, all of the writing in it reflects the personal opinions of the writers and/or bands. Same with the columns. All opinions! I don't decide what people can write or not write. Sorry if you don't agree with all of the writers. We don't really care.

Also, I would like to apologize for this issue coming out so late. Computer problems. AND it wouldn't be out this quick if Zak hadn't have helped me so much. What a nice guy!

Anyway, thanks for waiting!

Kendra

UPC UPC UPC UPC UPC



UPC UPC **Shit Workers** UPC UPC

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Utah Punx Collective is published every other month by punx and for punx on a volunteer basis. That's right, the aforementioned people did not get paid for their contributions. That means, you too can someday be listed among the coveted shit workers of UPC. We welcome extra participation (including from out-of-state). You see that our writers list has grown. Just send any submissions to:

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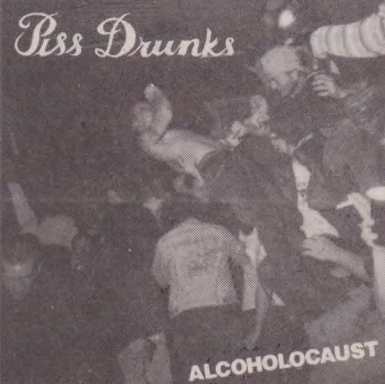
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Bristle
"Won't Die For You"
Compact Disc RNR008



The Brainsick
"Knuckle Sandwich"
Compact Disc RNR011



Piss Drunks
"Alcoholocaust"
Compact Disc RNR010



Benefit Comp - 20 Bands
"Living In Fear"
Compact Disc RNR007

88 Fingers Louie	Capitalist Casualties
Sofa Glue	The Brainsick
The Queers	Naked Aggression
Rhythm Collision	Oppressed Logic
Piss Drunks	The Freeze
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Dear UPC,

hello i would like to say, your zine is pretty rad i enjoyed all the interviews in issue #2, and an looking forward to #3. but, as always, i have a complaint.

All the columns were about the same thing. How ~~the~~ the mainstream is infiltrating into the punk scene and how basically all punk with newwaves arent "true" punk because they are prejudice against people who dont wear mohawks. I think its prejudice to say they arent punk coz they do have mohawks.

ok, i do agree that their are lots of new punk who are RETARDS for doing that. if you dont like punk you dont have to like it but not all people are like that. Most do like coz they are punk and the rest coz they are not punk. I dont know many "plastic punk".

I have never encountered some prep-rich kid who decided to turn punk for a day then go back to normal. As far as i know the norm doesnt believe punk exists. who do dont believe its trashy. last night i had some "grunge-alternative" (his words) kid tell me

you're right. Glen ~~that~~
Piake is punk rock.

well, we
have seen
punk for a
day.

UPC:

Fuck 'em! That's all I can say is fuck 'em! I'm so sick and tired of people saying that shit isn't punk enough. This magazine is as punk as Utah is going to get. And its a great zine. No one should give you shit about you having changed your names. Big fucking deal!

I recently saw the Queens again and noticed something. There are so many dickos out there. Everywhere you look some punk is throwing his better than you. What happened to Unity and just having fun? If you asked me, if this shit keeps going on then I'm going to stop going to shows. It was a fun thing to do and know its bullshit. I'm just saying calm down and treat everyone equal. They're not there to have fun and you should be too.

When I went to a Grady Hills show I saw free fix, I'd never pay to see anything like that and it was fucking pathetic. All they do is push and TRY to hurt each other. Why u r that way with everyone today. I mean I'm not perfect, but I don't just hate everyone. Its such a hateful world isn't it? Anyway, the reason I really wrote this. Is there anyone that sings (male), plays bass, or has a bass for sale, please guitar huggin in the Holiday area that needs a band? I play drums and I have for five years. I need a PUNK ROCK BAND please! AFI, Queens, Guttermouth, etc. is my specialty. I play bass if I can get one. Please write me at: 1791 Bayard Street, Salt Lake City, Utah 84106. I hope your around 15-16 years old, thank.

- Ryan Anthony

Good luck with the band!

punk was "so eighties, get with the times" I don't believe the mainstream has infiltrated punk. Punk are far more out of everyday. Punk arent "punk" anymore. But most people dont label other band "punk" or believe that the subculture exists anymore.

So all im saying is LIGHTEN UP. stop being so neurotic, as far as i know punk is still a way of life and not just a trend.

And ~~some~~ maybe the preppy-jock boy that used to be your neighbor has discovered the ideals is no longer some prep-school norm, ya never know. Well, thank for your time.

Till the cows come home,
Jim

P.S. to James "the jerkoff" Shert, you just dont understand up. you are too narrow-minded people? you be alot more open-minded to

He has it.

how read
Shane's letter.
He knows
what's up.

RIGHT ON!

shane rocks.

Dear UPC,

I've read the last two issues of UPC, and I think it is great that we now have a way to express our opinions, and what we think about things. So I thought I would write a letter saying what I think. I haven't been in the scene for a great while, but I have however been listening to punk rock ever since I started skating which was a good year and a half ago. I know some people still think that isn't very long, but excuse me for only being fifteen. I know enough to know that I should be able to dress the way I want to and go to shows and hear my favorite bands without people that don't even know me say shit about me being a so called "insta fashion kid." And if anyone wants to know part of punk rock to me is dressing the way I want to, to show people that I'm pissed off about some things that are going on the world today. I agree on there is a few insta fashion kids around here and as Crispy put it especially in Logan, but the kids who I'm talking about are people that I actually know and have talked too for plenty of time to know that they are in it for the fashion. But there are also the kids who do dress punk, but also know the roots and also are punk in they're heart. Just because you don't know them doesn't mean that they are just dumb kids who soon the Rancid video on MTV. I know that punk rock is a part of me and always will be. I think it's fucked up when I can't even go to a show without getting shit from people. Especially since everybody's supposed to be all for unity. Just remember next time you think to yourself that kids looks like a fashion punk to me, go talk to the kid and find out if he is a fashion bonehead. Anyways I'm glad I got all of that off of my mind. I hope it didn't sound like I was all whiney and shit I just thought that this was all stuff that needed to be said. I would also like to say that I thought UPC was a great zine and I'm glad that I had a way to voice my opinion. I'll be looking forward to the next issue.

signed,
shane

[also known as the fat fuck with spiky hair from Logan]

P.S. I liked the skate section in the last issue.

we're glad you're open-minded, that you board AND blade, but do you see "board" anywhere in the word "rollerblade"? We didn't think so either. It was a spread on BOARDING. As soon as blading is a form of boarding we'll print some pics of you and your friends. -UPC

Dear anyone who cares or can answer,

First off I'd like to say thank from my friends and I for producing a zine. It's good. Second, I just have a few questions. Can someone tell me why it's "cool" to bag on Rollerbladers??? We are "skaters" to. I don't like to limit myself so I skateboard to. I bet if you ask "skateboarders" or "Punks" (whatever punk may be) they'll tell you it's because their pussies, or that they just suck. I beg to differ though. Rollerblading is everybit as hard as skateboarding. The moves may revolve at least in part around rails, but what's your beef with us (not speaking to anyone directly but I'd like some input). Also can someone tell me

why my friends and I get shit at shows? let me rephrase that why does anyone get shit at shows, unless they deserve it? I think if you give "I'm more punk than him or her" than you've got alot to learn. Punk isn't a fashion statement for it isn't how many bands you know, how many shows you've been to, or even how "hard" you are. It's a good feeling, a set of beliefs, and a good fuckin' music, plus whatever you like about it. Next question. Why does everyone say shit on bands like Rancid and Green Day? sure if you don't like their music. OK. But if you think they "sold-out" than your using the term "sold-out" wrong. You only sell out if you punch against, or believe in something and then go against it. I actually heard someone at a

Have you ever heard Rancid's "Media Controller"? It's on their 1st 7". And what about their lyrics "Take your fucking money and shove it up your ass." Next thing, they're on MTV taking their principles. Their music doesn't suck, but they went back on their definitions.

Some people talk shit on SXE because there's a few violent fuckers. SXE is a great way to live (I'm drug-free and vegetarian) just stay true to yourself. You don't need a title, but it's cool either way. Chippy P.S. send us some SXB photos.

UPC, I'm not going to quench your love of hate mail or provide an opportunity for you to defensively tell me what's not punk enough or wrong with my attitude. Instead I'm going to give really constructive criticism. It's because I really care about the Utah scene and it's potential and UPC and all it's potential that I'm not going to regurgitate probably every other letter you've written about how much you "rule". You know you really do, but (here comes the but's)... You talk about unity, cool. Just make sure that you're not brainwashing a bunch of kids that are new to the scene into wanting to become just like you. I'm not just talking about how they dress, I'm talking mentality. Standing on your own and gaining your own individuality is just as important as being just another member of a unified group. Diversity is the keyword here, something that we don't have enough of, or don't tolerate well in the Utah scene. I have so much respect for you and your article "Pop Boy". Steve, your art kick's my ass. Diversity is maybe another key word here though too. Maybe Binko should tell you his theory on Plastic Punk. Then you could draw everyone as the weird as they are, not just biff guys with mohawks and t-shirts they wear as they are, but just what they bought at a hundred \$20 pants that they bought at a bunch, with t-shirts they just cut the sleeves off of, that they just washed a hundred consecutive times (just to get the "authentic" faded in a true gutter punk look). I really do love your art show. It just makes people who really care about the music feel inadequate and defensive about the way they dress (or don't dress). If you are going to have Top 10's it would be so much more congruent to what you believe, or seem to believe if you would incorporate the whole scene and ask just random people. But I'm not complaining because your top 10's were a really great selection. If you need any help with UPC, articles, or photographs (I'm taking a lesson on black and white film, etc. so I would be more than willing), I would really love to help, vent my energy positively (you guys kick my ass, what more can I say). You guys. Thanks, Andrea.

show say "how am you listen to Rancid and consider yourself punk, they have videos on MTV," that's lame. You could listen to and enjoy John Denver, and still be punk (again whatever punk maybe?). Why must people cop-a-feel at shows? All I have to say is you people are fucked up and shouldn't be there in the first place. Also, why do people talk shit on straight Edge? There are One of the only differences of being SXE and being Drug Free is a little. Does anyone remember Minor Threat, or the Gorilla Biscuits (sorry if I spelled that wrong)?

Justin

P.S. Sorry if I offended anyone or touched on a touchy subject. And sorry for any spelling/punctuation errors, and it not being legible. Thanks for your help in these matters.

About Fox's art. They're cartoons for crying out loud! you wanna illustrate for us?

Thanks for the letters everybody! -UPC

This time more people our writers write them. I'll write them. There's so many they can't be more diverse. (Go to pg. 58)



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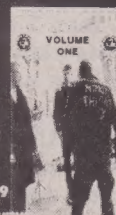
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COLUMNAR MATERIAL
BY POGOBOY

I remember when I first started reading MAXIMUMROCKN-ROLL (not so very long ago, actually), I would wonder why they let this asshole, Ben Weasel, have a column every month. The guy was a total fucking prick, and never really had anything good to say about anything. Plus, his band's name was totally stoopid. SCREECHING WEASEL? Keerist!!! So I blew those fuckers off (SW), assuming they were just a bunch of hardcore fuckwads, and I liked cool shit, like the Ramones. Then one month I'm reading this asshole's column, wondering once again why I'm bothering; I must be really bored. Then I see it. This asshole, this ranting, raving son of a bitch, has named his new band the Riverdales. Good heavens!! Where does this self-righteous dork get off using the name of the coolest town, from the coolest comics of all time for his new Jagoff hardcore (I was sure by now) band??? I was pissed!! I had been reading Archie comics for years. Jughead was my adolescent hero fer chrissakes!! Life had lost all meaning. Then, in the midst of my complete mental breakdown, a thought occurred to me: What if I have this guy pegged all wrong? Obviously, he had to be several degrees more hip than most to even use the Riverdales name in the first place. That was pretty cool after all. Shit, he might even like the Ramones. So now that the band with the stoopid name was broken up and the cool named one was starting, I could at least give 'em a chance. So I made a mental note to check them

out... someday. (I could mention here that I didn't even hear the wrongly-assumed-to-be-hard-core Screeching Weasel until after they were already history. But I would lose too many punk points, so I don't think I will.) After this, I start actually paying attention to these monthly columns. Little by little, I realize that this guy's not so bad. He makes some good points, and loves to fuck people's (like my heretofore uptight ass) shit up. He's incredibly good at pissing people off and he's not afraid to attack the punk scene from the inside. He seems to be incredibly proficient at burning bridges with anyone he comes in contact with as well. Anyone who is as hated as this fucker has to be doing something right, I decide. Plus, it turns out, he really, really, likes the Ramones! I even start looking forward to his monthly two cents worth.

So, one day I'm in the record store looking for something I've never heard before. Lo and behold, I find the Screeching Weasel section. So I figure I'll give them a shot to see what they're like. The cover looks cool anyway. A 1980's-looking picture of a Clark Kent-looking guy tied down to a bomb. The record was called "Wiggle." Plus, it was on Lookout! Records who released those cool Green Day records that I loved so much. I put the tape in my walkman and prepare to descend into unbearable, side splitting laughter. Then, something really strange happens. This thing rawks!! Really, really hard!!! I start pogo-ing on the curb at the bus stop. Bouncing off the telephone pole, and singing along (fuck if I knew the words.) This band is fuckin' awesome, daddy-O! It was exactly what I had been looking for: as poppy as Green Day but with more punch in the guitars. Boy, was I ever wrong about these guys. Talk about fucking up, I blew it. After that I quickly buy all the SW records as soon as possible, discovering that they are all amazing, except for that one with the weasel in a leather jacket on the cover. Good thing I didn't buy "Boogada X 3" first or all of

my hopes woulda come true. The only reason I bought "Wiggle" anyway was because it had seven songs on each side, just like the first three Ramones records. I truly could not believe that a band this good actually existed. Errr, used to exist anyway. Now they were the incredibly cool-named RIVERDALES. I wondered what they were gonna be like.

Fast forward to April 1995. After many (well, not that many) months of impatient waiting, I was finally in possession of the debut Riverdales single. I put it on the turntable and something totally (love everything about you) bizarre happens: I hear the exact sound of the band I have always wanted to form, just like I always heard in my head. Fucking crazy man! I start pogo-ing around the room, playing air guitar, fucking rawking out!! This fucker is brilliant!! Finally, someone understands the concept of a 45. TWO ripping songs, one per side, and that's it. The hell with putting six or seven songs on a single. The bloody fuck with pressing those seven inchers at 33 rpm as well. It has to be 45, goddammit!! 45 I say! This ain't some Sunday drive through the country. It's rocknroll fuckers!!! Note: My-ever-so-all-knowing-and-full-of-shit distinction between 45's and 7 inches is as follows: a 45 has a big hole and a 7 inch has a small hole. Earth f-in' shattering, huh? Those of you in the know are aware that the Riverdales singles do in fact possess a small hole, therefore rendering my entire last point useless. Shit, I am a clueless half-being or something. AHHE, fuck it. The singles still shred at 45!!

Anyway, a few weeks later I get my grubby little hands on the second Riverdales single. Once again, my ass is totally flooded. The A side, "Back To You," was a little slow, but the flip was a total fucking shredder. Two absolutely brilliant singles in a row. This band could do no wrong. After a few listens to this second, quickly released single, however, the slow song begins to grow on

me in a big, big way. Pretty soon it became one of my favorite songs of all time. "Whoa-oh-oh-oh I need you, Whoa-oh-oh-oh I do." Slow doesn't necessarily equal bad, remember. I was so impressed by this trio from the Midwest (Chicago that is) that I even wound up writing them a letter requesting a mail interview. I got a reply back from Ben telling me they don't do mail interviews. But, he was cool enough to answer my geeko questions about which Undertones and MTX records to buy first, which was damn nice.

It seemed like an eternity before the full length record finally came out. Meanwhile, Mr. Weasel's columns were getting unbearably whiny. Poor-poor-me-life-sucks-cuz-I'm-in-this-kick-ass-band; it was pretty lame. All of the sarcasm and stance-taking that originally attracted me to his column was replaced with a bunch of "I hate playing rockn-roll, but I can't do anything else" whiny bullshit. Finally, I was able to get a hold of the full length. The first time through it didn't do much for me at all. In fact, I was pretty disappointed. I also noticed on the back cover that all of the band members were using different names. They were now Ben Foster, Dan Schaefer, and Dan Sullivan, instead of the previous Weasel, Vapid, and Panic respectively. By the way, I got the inside scoop on this last name thing. Contrary to my opinion, these subnames aren't an inside beer joke at all--they're their real fucking last names!!! I swear to God, Stewart! This completely blows a hole in my theory that besides the obvious Fosters lager and Schaefer cheap shit, there was some sort of third semi-secret midwestern brew called Sullivan that us moron westerners were not yet aware of. There's no damn Sullivan beer at all!!! I always wondered why his name wasn't Dan OldeStyle. It wasn't a lack of hometown pride, he merely used his real last name. Whoda thunk it? Using their real last names!! Bloody clever, eh?

However, by the time I had owned the album a week, I literally could not take it out of

the player. What in the hell was I thinking? This record is a masterpiece of epic proportions!! It stacks right up there with the first three Ramones records, which I would never, ever, ever say, but this thing is C-L-A-S-S-I-C. I would eventually go on to purchase it on all three formats, which I have never done before, not even with the Ramones or the Muffs. The coolest thing was the vinyl came with this huge poster inside (shades of Head from Seattle?) that now looks splendid on my bedroom door.

Shortly after this, I began to see the reviews of the record. They were nearly all bad. I couldn't believe how many people just DID NOT GET IT. They were all saying "Shitty rip off of the Ramones," or "Sounds just like Screeching Weasel" (huh???) or "SW were a lot better." Nobody seemed to understand the kick-assness of this record. And no way in hell was anybody going to let the record stand on its own. Every single review compared them to either SW or the Ramones. Do review folks actually listen to the record or are they only capable of the comparison rut? I'll be looking forward to the loads of hate mail rolling in, informing me of how many times I have done the exact same thing. Hypocrites unite! Not that these reviews bothered me that much; most reviewers are interested in boring originality not rockn-motherfuckinroll. Luckily enough (quite probably the reason the Dales kick so much hiney, in fact), the Riverdales are one of the few bands around who have the balls to just say "Fuck originality, let's rock!" which is exactly the way it should be, emo boy. Just because something is original, doesn't mean it's good. Usually the opposite is true (Tortoise anyone?). Besides, the only way to be original in this day and age is to be some super-psycho-moto-jazzcore-death-folk-hiphop-crust-house-rasta-metal-ska-bluegrass-alt.com-whatever the fuck combo or some such thing. How much FUN is that? I believe in just rocking the fuck out; ORIGINALITY BE DAMNED TO FUCKING HELL!!!

Strangely enough, in the interim between writing this and putting it in here, Screeching Weasel have officially gotten back together. The REAL news here, though, is that their new record is slated to come out on... Fat Wreck Chords. Where's the logic in that? Oh well, guess it's better to see good bands like the Swingin' Utters and SW on Fat than the absolute shit they put out now. Just be prepared to see the whole backwards cap crew at the Utters shows now. That sucks. Oh, if anyone feels like they have some sorts hair up their ass, and feel the need to talk a bunch of poo about the SW reunion, try and remember if you were calling them on their shit LAST time they broke up and got back together, or did you just hear them after they signed to Lookout!? Unless you are from the Chicago punk scene circa '90-'91, then shut yer fuckin' yap, dildo. I'm totally excited about this, because the word that I got was that BOTH bands (SW and the Dales) were together, so we get the best of both eras. I just hope, hope, hope they play SLC if they tour, since they never did when they were together before.

ENDSHIT:

1. Mutant Pop records rules!!! They are the second best label on the entire planet (narrowly edged out by Jason Duncan's mighty Just Add Water records). Nothing but pop and the best taste in that. A small list of the bands: Connie Dungs, Boris the Sprinkler, Scratch Bongo Wax, Stink, Pullouts, Jon Cougar Concentration Camp, Buglite, Everready, and the Mutant Pop pride and joy, one of thee best bands on the planet, the Automatics. They have done nothing but seven inches, but T. Chandler had the good sense, recently, to put out a full length Automatics CD. By the way, the Mutant Pop parody of the Bulge records ad in the Sept. MRR was done so perfectly, I actually believed for a second that it was really coming out on Bulge; great fuckin' job. Too bad that "dork" from Texas did a Bulge parody in the same issue. Poor T. Chandler

can't win for losing. Anyway, upcoming releases on Mutant Pop include: the Parasites, the Beatnik Termites, and Moral Crux. So this label may very soon up end Mr. Duncan.

2. Midwest punk still rules dept. The brand new Suicide Machines record on Hollywood Records is incredible. Punxka sucks, but the Suicide Machines rage; go figure. It's the first time I can actually say that big budget production helped. Plus, Apocalypse Hoboken and the Strike continue to do nothing but leave the rest of the world in the dust. Fall into the sea California!

3. SLC local scene rules — mad props out to Blankshot, the Generics, QAaNGO, Model Citizen, NSC, DUI, Wovoka, Stella Brass, Median 23, the Decomposers, and Homesick. Thanks for all the inspiration. Now, if we could manage to inspire all of the rad girls in the scene to pick up an instrument and learn to play. Your input is just as important as us dumb boys. So, don't be intimidated. If you've always wanted to start a band or play an instrument, do it. Guitars really aren't that expensive and it's really not that hard to learn how to play. I'm willing to help anyone who wants to with starting a band. If you're a girl who's dying to start a band, get a hold of me via the zine address, and I'll do whatever I can to help out. I know it can be intimidating to try and do something, but the sooner you learn not to give a shit what others think and do things for yourself, the sooner you'll make yourself happy.

THE OUTSIDER BY FOX

Well, it's my first column ever, but that doesn't mean it's an excuse if it sucks. My column is going to be more like "shit that happens" or something I just thought of, not your normal run-of-the-mill type novel.

Something is terribly wrong with the



Salt Lake scene: the bands. The bands' music is good (Scratch that, I mean great!), but we're not all getting along. If the SLC scene wants to go anywhere, we need to change. Little things are tearing us apart and it's time to get over our differences and become more unified.

There are a lot of great bands out there, though. I'm sure that they will be mentioned plenty of times in other people's columns, so I won't name names. But I would like to give a nice big FUCK YOU to the Ogden PD for breaking up Homesick's set only thirty seconds after they started playing.

Check out the new zine called LUNCHROOM. It's written by a couple guy's from Homesick and has a Cometbus feel to it. (If you haven't read Cometbus, then you're missing out on one of the finer things in life.)

So I've heard a lot of different views on UPC. I even heard that the drawing I did for the last one had one of the guys "smoking like a fag." What the fuck is up with that? Do gay people smoke differently than straight people? So if someone that smoked the "straight" way announced that he was gay, would it make the 10:00 news? The artwork I do, I do it for me. And I am more than overjoyed by having UPC use it. I've learned in life you can't please everybody, so why try.

Winter depression has hit me. And hard. Life seems to be getting more and more pointless everyday. The only thing keeping me happy is my only escape from reality: TV, and the hopes that a pretty girl I met might feel the same way. Lately I've really been getting into films, one of my new favorites being "Basketball Diaries." (For those that don't know, Jim Carrol, the guy the movie is about, was the one that did the poem in Rancid's "Junkie Man.") I've even found myself saving money to purchase a high quality video camera, because film camera's are toooooo damn expensive. My favorite movie now is "Lord of the Flies." Nothing will beat it ever. Unless they make a horror, bloody gore flick about the Salt Lake scene.

Well, my column is winding

down because my brain is overloading. Smoke is seeping out my ears and I think the weird looks people are giving me is from the veins popping out of my head. So without further delay, goodbye, and goodnight.

" I'VE BEEN CONDEMNED TO LIVE."

WOULD YOU MIND SMOKING OUTSIDE, PLEASE?

JUST A BITCHY COLUMN BY RACHEL

So, as I was thinking of what to write for a column in the next UPC, I first thought of writing about how it pisses me off when people try to smoke a cigarette while dancing at shows, 'cause last time it happened, my arm got burned from some kid trying to light a cigarette. It sucked. But then my friend came up to me and said that he really liked the zine but he thought there was too much bitching about sell-outs, or not knowing your roots, so I thought this would make for a good column, so here goes. If you think it's stupid and want to tell me, do! But if you like it, tell me too.

Sell-outs. There are a lot of things you can call a sell-out, but what I'm talking about is the kind of sell-out where a punk band has been around for a long time and it was mostly underground, and then one day, out of nowhere, you're watching MTV and you see them and their new video debuting their new hit number one song. You sit there and watch and say, "What a bunch of stupid fags. I saw them play last year and only fifty people were at the show and tickets were only \$5 and now that the whole world can see them on MTV, so now there's thousands of kids at the concerts, not shows, and their making millions. They have backstage passes, bodyguards, the whole thing." But you remember them last year playing at some little stage underneath a bar with fifty kids all smashed together and there were no bodyguards or backstage passes, and things were flying everywhere and people were dancing. You could be dancing right next to the band that just played and it was no big deal, and it was the best

time you'd ever had. Now the same band is playing at the Delta Center, tickets are \$20, and when you even considered to go, tickets were already sold-out. So now your really pissed off and you begin to hate the band. You basically tell them to fuck off, and while everyone's talking about how cool they are, you go off about how you used to go to their shows way back in the day, and now their just stupid sell-outs, and only losers listen to them. So you throw away the new album you had just bought which you thought was rad until you actually saw them on MTV.

I think if you're going to do this, well, I think you're the sell-out, not the band. If you're so worried about the band selling out, why did you even listen to them in the first place? Let's face it some, bands are just sick of having to tour out of their car, only getting so much money for playing shows, and shit like that. Maybe that's what punk is about, but if the band wants to go further, just let them. They're not changing their music, they're just changing they're venues. I think it's really stupid for people to complain, because the only reason they don't like the band anymore is because they're on MTV, not because their music changed, and it's about the music, so who gives a FUCK if they're on MTV. It's probably a good song, so why should you hate it? I admit it, I listened to Green Day, then they were on MTV, so I didn't care. It's their choice. I still bought their album. I still kept their poster up in my room, only because I like their music. Maybe a lot of other people like them too, but I know that I have liked them for a long time and I'll still like them. Their music's rad, and MTV can't change that.

This is where the fashion and the scene are getting in the way of punk. It's about the music, not MTV. It's the band's choice to sign on to major labels, and it's their choice not to. No matter what, I think that if you liked them before you should still like them now. They're just making more money, and you're getting rad music, so what's the big

fucking deal?

I'm bitching, but I had to write about it 'cause that's how I feel. I love the scene here and most of all, I love the music. There are a lot of good local bands, and rad bands come here to play, and I'm happy to see everyone supporting them. Thanks for reading, and please try not to smoke while you're dancing. (I don't care if you're smoking, but sometimes your ashes or cigarette ends up burning nice little harmless girls just trying to listen to some punk music.)
THANKS

UNITY?

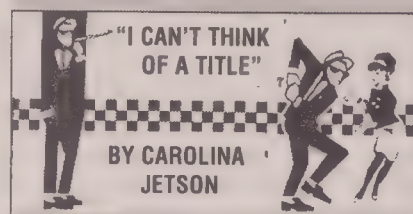
BY S.O.I.S.L.C.

Hi! Well, here I am, and here's my story:

I'm really confused on this whole "UNITY" thing. What I'm saying is I'll go to a show and as I'm sitting there watching the band, I'll see things like kids wearing unity shirts or whatever making fun of straight edge kids, gay kids, hippies, rave kids, and pretty much everyone but themselves. I mean, what's up with that? Or there are all these bands like UNITY UNITY UNITY, then the next song will be "Let's Make Fun of Hippies and Straight Edge." And I've asked one of these bands how they could be some big unity band and talk shit on just whoever they pull out of a hat, and they say, "Oh, it's just a joke." Oh, so does that make it O.K.? What if I was some big S.E.A.R.P. kid walking around like "I hate everyone that isn't white," and then I got asked, "How does that work?" and I replied, "Oh, it's just a joke." WOULD I NOT BE A HUGE HYPOCRITE? AND THE WAY SOME BANDS AND SOME KIDS ARE IT MAKES ME THINK THE SLC SCENE IS A BUNCH OF HYPOCRITES. Now how is the scene going to take off when everyone is saying one thing like "unity" and then another like "fucking SXE"? Another example is all these kids with their unity tattoos on their faces with their more "punk" than you attitudes excluding everyone from their little cliques. How does that work? It used to be I could go up

to anyone and say, "Hi, how's it going?" But now if I try that, I just get shut out and I walk away as I hear them saying, "WHO THE HELL IS THAT KID? Why was he trying to talk to me? What a stupid fuck!" and on and on. Right. Well, I think unity is a pretty cool thing, don't get me wrong. It would be great to get everyone and go play, like, Twister together. And I would love for it to be so that I could walk over to you and say "hi" and find out what you are about. AND ALSO, just because you look "ska" and/or "punk" doesn't mean shit! It's what is in your head. I'm just as up to go talk to some kid who just got back from his basketball game as I am to go talk to Mr. Ska because he's into "the scene". Just what I'm saying is this: If you want unity, be open. Don't shut everyone out because they aren't good enough, because they don't look as punk rock, rude, hardcore, and so on.

My point is, to everyone that wants unity and peace in the scene, don't go off because someone looks only half as cool as you, BECAUSE YOU NEVER KNOW. THEY MIGHT BE TWICE AS COOL AS YOU INSIDE, AND THAT'S WHAT REALLY COUNTS. Right?
LOVE, S.O.I.S.L.C.



By the time you read this, I will be in New Zealand where it's summer right now. So while you're all stuck in Utah freezing your asses off this winter, I will be lounging around on the beach laughing at all of you. I hope the next issue has photos in it (I'm the photographer).

I hope you all dig the scooter pictures. I know there's not too many yet, but you just wait. I'm going to try and get more and more pictures when I get back. Or if you've got a scooter, send us a picture of it. I cannot believe how many scooters there are around here right now. But what

really amazes me is that people will go out riding when it's 2 degrees outside! O.K., not 2, but when it's way too cold. I think I'm about the only one who won't ride if it's cold. I guess I'm just a wuss. Yeah, I'll admit it. I hate being cold. But everyone else doesn't seem to mind. There were almost twenty scooters at the Specials show. And about ten or so at the showing of Quadrophenia at the Tower. So if there are so many scooters around here now, how come there are not very many scooter girls? Why is it such a guy thing? No offense to all the guys. I just wish there were more girls riding scooters. Scooters were designed with women in mind, you know. And why do all the mods think you can't have a scooter unless you're a mod? A mod friend of mine actually did say I should be a mod so I could have a scooter. What a bunch of B.S.!!! Hey, all you stuck up mods, who do you think was riding scooters when you were still riding tricycles?? Vespas were invented in 1946. When did mods start riding? Not until the late '50s, early '60s. Tons of women rode scooters before that, mostly in Europe and Italy, but they did ride, and scooters gave woman a lot more freedom than they had before. Scooters even changed a lot of the fashions. Because of the wonderful design of Vespas, women could scoot around town still looking stylish and riding in skirts. But they also could get away with wearing pants now too. Scooters helped bring women a lot of independence back then. So when everyone talks about knowing your roots and history and all that, just remember there's a lot more to Vespas than mods and boys. What I'd really like to do is have an all girl scooter club, but to do that, I need to find all the scooter girls. I've heard there are a lot around here, but I've just never seen any. So if you have a scooter, write to me at UPC or just find me at show, and by next spring or summer we could really have things going. Just imagine how cool it would look to see twenty girls riding around on

Vespas all at once! That would rule, but I need your help.

Well, I'd love to bitch about more stuff, but I have to go hang out where it's summer and get a tan. And maybe I'll find the Auckland Scooter Club and tell you how the world of scootering is on the under side of the world. So long!

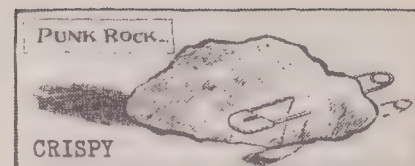
Love, Carolina

WHAT HAPPENED?

BY BRAMER

I've been wondering that a lot lately. I've been wondering a lot of things, like why is punk a warzone now? I mean, when I first got into punk, I was just a little shit in a little town without a clue wishing he could go somewhere that had a decent scene. You know, the grass is always greener. Well, the grass is dying. When I first came to Salt Lake, it was like stumbling into the Garden of Eden. The shows were great. Pile in with your pals, haul ass there, have fun. Everyone was your friend. Those shows were some of the best times in my life. I've never felt accepted more than I did there, nor as safe. You didn't have to be afraid of anyone or anything because if someone tried to hurt you, there would be a friend by your side to help you out. It hurts me so much to think this is gone because of something as dumb as people's lust for being "better," "cooler," or even "punker" than the next guy, that I am crying right now. All I know is that I've lost one of the best places I've ever been and that I would give anything to make it exist again. P.S. I just wrote this a little while ago, and wasn't going to make it a column, but I decided to because I thought someone out there might feel the same and I could let them know it will get better. Since I wrote this, I haven't been to Salt Lake, but here in Pocatello. There have been some really good shows with an overwhelming sense of unity. It will get better.

P.P.S. I also want to thank Jill from Texas for putting on one of the funnest shows I've been to in a long time. Thanx, guys.



So what's going on that's new? Rumors, cool, lame, or whatever. Well, where should I start? How's about S.L.C.

By the time this goes to press, the Generics will have made their debut appearance. I'm sure you were all impressed. Look for their 7" and nine song demo tape out on Unity Squad Records in the near future.

Qaango almost broke up due to many contributory factors this summer. (Like anyone cares, because we suck anyhow!) Everything's worked out now, and the Qaango/Blankshot split 7" will be out soon. Which brings me to Blankshot. All the rumors are false, they are not breaking up. In fact, they are stronger than ever. Thank God. Look for the B-shot/Qaango split 7" out soon on Unity Squad Records.

There are a few new bands in S.L.C. that I've heard and/or heard of lately. The Zillionaires. They rocked your world ala Problematics style at the Bouncing Souls show at DV8. 1-2-3-4. What else can I say? Two thumbs up for Pogo Mike and his new band.

Also, a new band called Skeptic Tank has a demo out now. Nobody that I've talked to has heard them play, but the demo's not bad. Looking forward to their live show. P.S. I just found out that Gavin from Blankshot is now playing drums for Skeptic Tank, and they are getting better, fast!

Homesick, a new band in the Queens/Screeching Weasel vein appeared out of nowhere recently. I went to their show, and they tore it up in a big way! You should hope to hear them live at a venue near you...soon! I'm not that into the pop-punk thing, but these guys rock my world.

In bad news, Hospital Food, the resident pop band has had a setback. It was rumored that guitarist, Steve Generic, also of the Generics, had left the band to concentrate harder on the Generics. But I just saw H.F.

play in Logan and lo and behold, there on stage with them was STEVE GENERIC. Where do I get my info?

This just in: QAango is still a comedy band, and Punkadelic still aren't punk, but still really suck poo out of my asshole.

Rumor has it that Sugar Daddy Jeff Vice has a new band in the works, and they are rumored to be the lewdest band next to the Pietasters, only punk, not ska.

It is rumored that N.S.C., S.L.C.'s best and only true political punk band, have a new addition. Female vocals to add to Travis's frenzied screams. N.S.C. rocks.

So, onto local ska news. The Shriners are gone. Bid them a sad farewell, as they always got me skankin' to the beat. We'll miss you guys. Look forward to their reunion show post-missions.

It is rumored that Mr. Goon has broken up. I'm not really sure. So, anyhow, there's a new band on the horizons, the Pastry Bandits from Provo. I heard them at their first show months ago. Wasn't impressed. My band recently played a show with them in Colorado and ,wow, they are getting way better. Look for them.

Model Citizen is back in full effect with new guitarist, courtesy of Blankshot, and new drummer, courtesy of the Shakes, R.I.P. Also a new sax player. ZAK, alias SKA-K. They are taking a new direction, or should I just say they are more ska now! Rumor has it that they are trying to weasel their way into the hearts of Dill Records for their next release which should be soon. I think they are scheduled to hit the studio next month to record a new 7". Speaking of M.C., there is a new side project in the works for myself, Trent, Dom, and Randy. An old school-style hardcore band called Xcrement. No we are not a SXE band, but we do hope to be playing at venues near you soon. Also in the next few months, we are going to be putting out a 7" on our new label, Defeat Records.

Insatiable, well, don't ask me. I think they just play bars or something. Swim Herschel Swim, R.I.P., are still the best ska band to ever come out of Utah, with Shriners being a close

second.

Endless Struggle are not a SXE band, even though their name would have you believe so. They are actually a bunch of crusty-ass punkers that play super-anarcho hardcore punk. Check 'em out.

Wovoka, the N.S.C./D.U.I.-side project band (all I know of them) are out there somewhere. Never heard 'em, but I'm sure they're good. Rumor has it that Grandpa has departed from D.U.I.

permanently, due to girl trouble. The Stella Brass are S.L.C.'s token emo-band, and they rock. I keep missin' them live (Sorry, guys) but their brand new three song single CD is fuckin' great. Don't go without it.

The H20/Murphy's Law show this summer was rad. All the SXEers and punx got along great until the last few songs. Then emerged the tough guys. Not too cool. Almost achieved a show with total unity, though, so we're all getting it a bit more I guess. Keep it going.

The crowd at the recent Bouncing Souls show was shitty. Everyone bitches about hardcore shows being violent, but the last few punk shows have had more violence than any hardcore show that I've ever been to. Wake up.

So, we're all awaiting the new release from Screw 32 on Fat Wreck Chords, of all labels. But the new Swingin' Utters is rad. But I guess that's old news.

Oh, Mike Parks (Bruce Lee) has left Skankin' Pickle to concentrate on the Bruce Lee Band. Mike Lui of the Janitors Against Apartheid is taking his place on sax. Lars and Linette will trade off singing. Supposedly, S.P. is taking a more traditional ska direction now! Yeah.

And the Bouncing Souls are rumored to be leaving BYO Records. Let's hope not.

It has recently come to my attention that I'm not punk anymore. The reasons being that I have taken out all of body jewelry, oh yeah, and the fact that I have never slept in the gutter. So I'd just like to clear a few things up. Body piercing has never been PUNK, never will be PUNK, and as far as I am concerned is about the farthest thing from being PUNK that I can think of. Don't get me wrong, there are plenty of punks that have body jewelry, including

myself at one time, but, I mean, paying \$50 to get a piercing and a nice clean ring put through your body, that can hardly be considered "PUNK". The only PUNK piercing that I can think of is if you do it yourself (DIY) with a safety pin. Also these days body piercing seems to be more associated with the PRAT-BOY scene than anything else. SIGMA NU BEEAAHHTTCHH. REALLLeehhh! I will chalk body piercing up to be something that a few punks do and not a pre-requisite for being PUNK. And I am not even going to reply about the gutter thing. That's just plain fucking idiocracy. So the person that's been claiming my non-PUNKNESS because of this can just eat a fat dick. Especially since this person really has absolutely nothing to do with PUNK ROCK whatsoever. Enough said. Until next time, Later, CRISPY

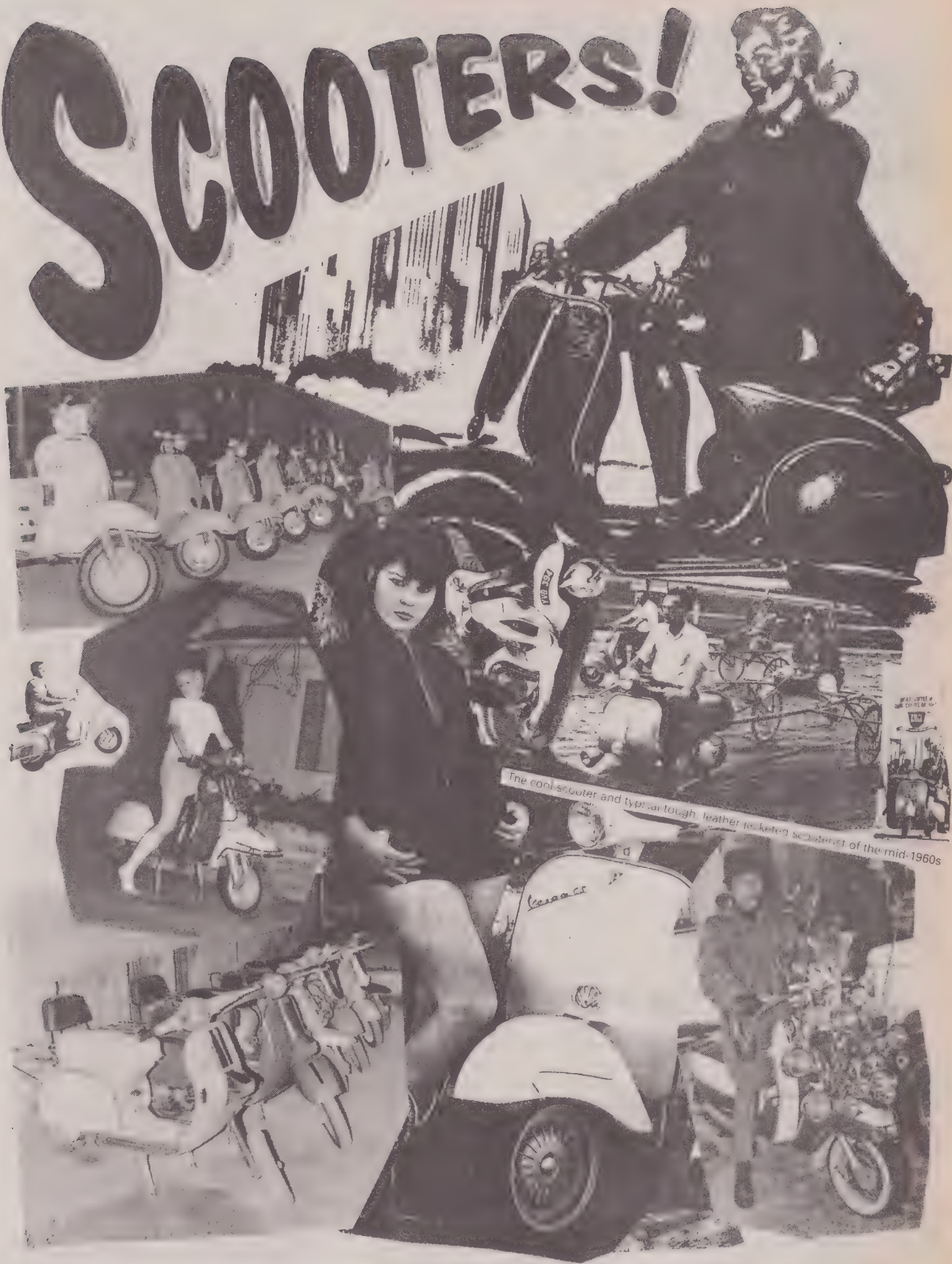
P.S. If you are bored you can support these organizations and/or stores, because they are cool: Norda's Board Basement (because I work there), Raunch, Food Not Bombs, Earth First, Unity Squad Records, Suburban Home Records, Revelation, Park Ivy Restaurant, Culvert Records & Distro, BYO Records, New Age Records, UPC, your local bands, P.E.T.A., Profane Existence, or anything else DIY. Get off your ass! Go skateboarding, Go Snowboarding, GO VEGETARIAN.

For Your Info

BY XADRIENNE

Just so you all know, the stuff about straight edge in the Total Chaos interview in this very issue pisses me off. The interviewers included a bunch of rumors concerning straight edge, which have absolutely nothing to do with Total Chaos. I still puzzle at why almost an entire page is devoted to "horror" stories that these writers got second- and third-hand. The tall tales have been completely blown out of proportion and get worse and worse every time they're told..(and then thirty guys jumped me and carved X's all over me...etc., etc.). Yes, the stories have a shred of truth to them, but don't judge the entire scene of straight edge by what is said in this "informative" interview.

SCOOTERS!



The cool scooter and typical tough, leather-jacketed scooterist of the mid-1960s



prima

Above all, the NSU-PRIMA
is recognised by most people as
the most beautiful motor scooter

The Vespa-Lambretta War

In the 1920s advertisers paid people to wear advertising boards; in the 1950s, they paid people to drive scooters. This American beauty would cruise the city in her teardrop-paneled TWN Tussy passing out good driving awards and a smile. So much for drag-racing your scooter

Apart from posters and advertisements, publicists presented photo ops showing a new class of young people interested in cheap transportation, meeting fellow scooterists and being on the cutting edge of style. You too could join this hip avant garde club—if you could

afford a scooter. You could use their special mechanic shops, participate in their rallies, and try any range of dangerous or goofy stunts on your scooter that would be written about in their next newsletter. If you owned a scooter, you belonged.

Once upon a time, scooterists expected nothing less than top-notch service. They ruled the streets with two-stroke exhaust, and service stations knew that if they wanted to sell a half-gallon of gas, they better check those tires.

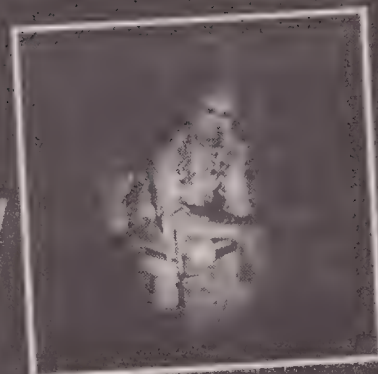
As an alternative to the automobile, scooters hit the market with such force that nearly every motorcycle company considered going into the lucrative scooter biz.

tanked up n' torrid

TRASH

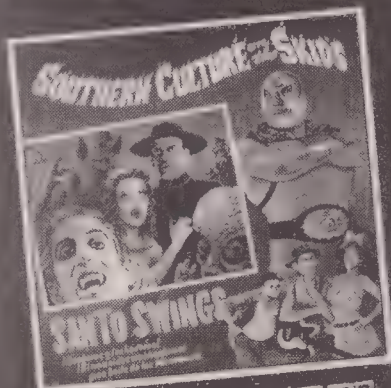
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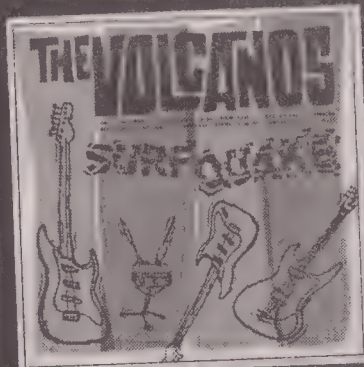
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IF YOU REALLY DIDN'T KNOW BETTER (OR LISTEN VERY HARD), YOU MIGHT THINK THE MR. T EXPERIENCE IS YET ANOTHER ONE OF THOSE JOHNNY-COME-LATELY GREEN DAY CLONES THAT ARE ALL THE RAGE THESE DAYS — AFTER ALL, THEY'VE GOT THE GREAT POP HOOKS AND PLENTY OF SONGS ABOUT GIRLS, BUT THEY'RE MUCH SMARTER THAN THAT. IN ONE FORM OR ANOTHER, MTX HAS BEEN KICKING AROUND THE BAY AREA SINCE THE MID-'80s, AND ACTUALLY INFLUENCED GREEN DAY, AS

THE MR T EXPERIENCE

WELL AS OTHER POP-PUNK ACTS I LIKE, LIKE CRINGER AND SAMIAM. THE BAND'S CURRENT INCARNATION (DR. FRANK, GUITAR AND VOCALS; JOEL, BASS GUITAR AND BACK-UP VOCALS; AND JYM, DRUMS) WERE KIND ENOUGH TO CHAT WITH YOURS TRULY, SPORADICALLY INTERRUPTED BY POGOBOY AND COITUS, AFTER THEIR SHOW IN MARCH WITH THE SMUGGLERS.

By: VICE

UPC: IS LOVE DEAD?

FRANK: UH, NO.

JOEL: I THINK IT'S JUST RESTING. [AT THIS POINT, JYM LEAVES AND NEVER RETURNS.]

UPC: SO YOU GUYS WERE JUST TRYING TO MISLEAD THE PUBLIC THEN? (THE BAND'S NEWEST CD IS TITLED "LOVE IS DEAD.")

FRANK: ACTUALLY, WE WERE JUST TRYING TO PROVOKE DISCUSSION ON A VERY SERIOUS SUBJECT (SNICKERS).

JOEL: IT'S REALLY JUST A STATEMENT.

FRANK: LIKE SAYING GOD IS DEAD. IT'S NOT LIKE GOD IS A SUBJECT OR CONCEPT THAT CAN REALLY DIE. AND NEITHER CAN LOVE.

JOEL: WE JUST SAID THAT TO GET A REACTION.

UPC: BUT DO YOU FEEL LIKE THERE IS A REASON TO CALL IT THAT? DO YOU SEE THE NEW BATCH OF SONGS AS BEING MORE PERSONAL, ABOUT PERSONAL THINGS?

FRANK: WELL, YES AND NO. I WOULDN'T SAY THAT THE OTHER SONGS WEREN'T PERSONAL OR THAT THEY WERE LESS SINCE. THERE'S CERTAINLY LESS OUT-RIGHT IRONY THIS TIME. I DON'T KNOW. IT'S

HARD TO CATEGORIZE HOW THIS RECORD IS DIFFERENT FROM THE OTHER ONES.

UPC: DO YOU THINK IT'S ANY POPPIER, THOUGH?

FRANK: PEOPLE SAY THAT, BUT I DON'T REALLY KNOW WHAT THEY MEAN BY THAT. MAYBE IT'S THAT THE SONGS ARE MORE PRODUCED. THEY'RE REALLY NOT ANY DIFFERENT FROM THE ONES I'VE BEEN WRITING UP UNTIL NOW. THEY JUST SOUND MORE POLISHED, MAYBE. WE RECORDED THE NEW RECORD IN A DIFFERENT WAY.

UPC: LIKE HOW?

FRANK: WE ACTUALLY WOUND UP IN A STUDIO SPENDING A LOT OF TIME WITH THIS ONE.

UPC: DO YOU THINK THOSE EFFORTS REALLY SHOW IT TOO?

FRANK: THE THING IS, THE OTHERS HAD TO BE DONE REALLY QUICKLY AND FOR NOT VERY MUCH MONEY. WHEN THE TAPE RAN OUT, WE WERE DONE RECORDING. THIS TIME, WE ACTUALLY HAD A BUDGET TO WORK WITH, WHICH WAS GOOD. IN THE PAST, WE LOST SOME GOOD STUFF

BECAUSE WE DIDN'T HAVE THE TIME OR MONEY TO DO IT RIGHT. WE WANTED SOME-

THING WE COULD REALLY BE

PROUD OF THIS TIME, WHICH DOESN'T MEAN WE'RE NOT PROUD OF THE OTHER ONES, THOUGH.

[AT THIS POINT, MIKEY WEIGHS IN WITH SOME COMMENTS ABOUT THE ALBUM SOUNDING REALLY COHESIVE AND BEING GREAT, TO WHICH JOEL RESPONDS BY BATTING HIS EYES AND EMBARRASSING THE INTERVIEWERS. ALSO, A QUESTION ABOUT THE MEANING OF THE PHRASE "SACK

CLOTH AND ASHES," USED IN ONE OF THE NEW SONGS, GETS WAY TOO INVOLVED. NEEDLESS

TO SAY, MTX MEANT TO SAY THAT THE SONG IS ABOUT BEING REALLY SORRY ABOUT SOME-THING. SHEESH.]

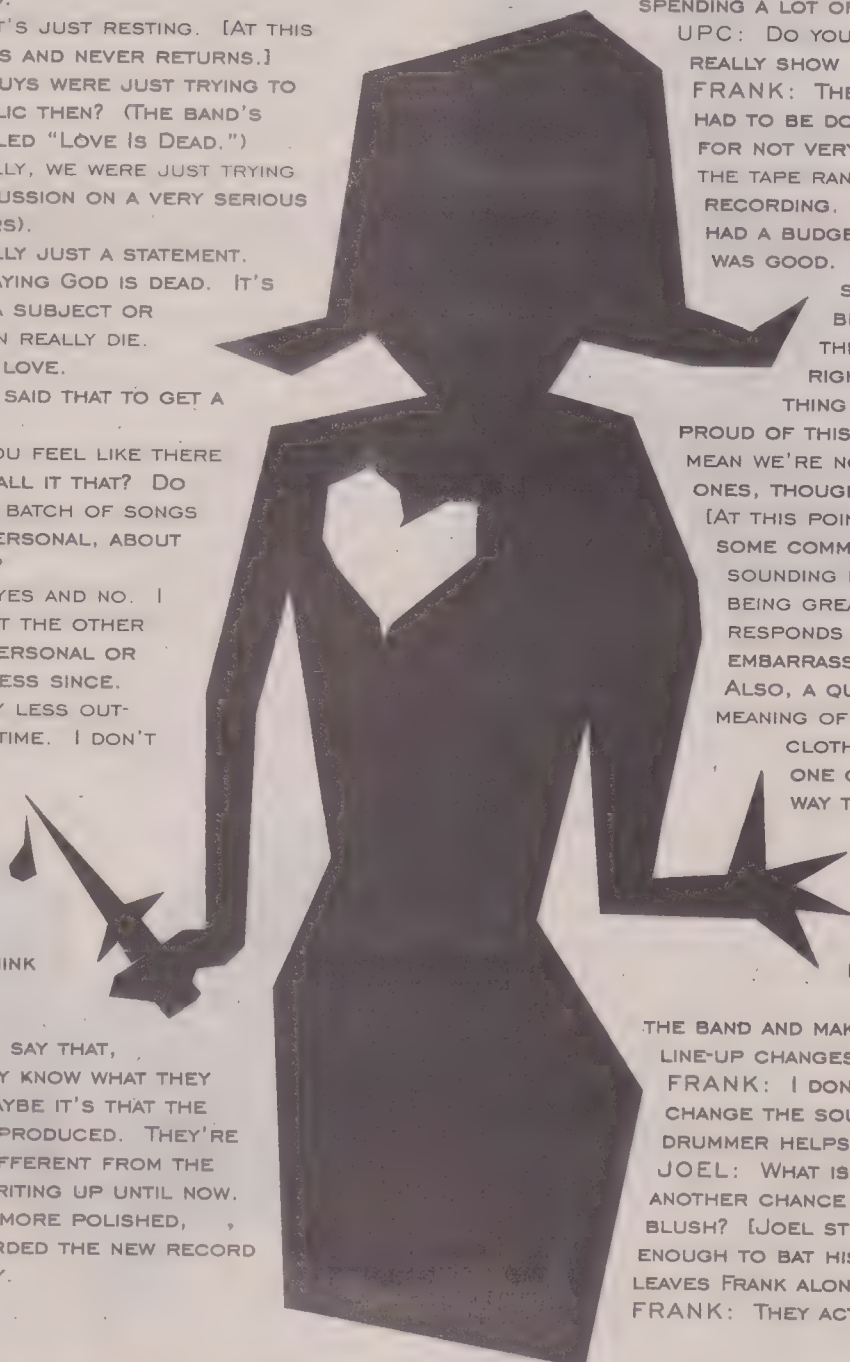
UPC: HOW DO YOU THINK HAVING JOEL AND JYM IN

THE BAND AND MAKING A MORE PERMANENT LINE-UP CHANGES THE BAND'S SOUND?

FRANK: I DON'T KNOW THAT IT DOES CHANGE THE SOUND, BUT HAVING A GOOD DRUMMER HELPS. AND JOEL CAN SING.

JOEL: WHAT IS HE SAYING? IS THIS ANOTHER CHANCE TO MAKE YOU GUYS BLUSH? [JOEL STICKS AROUND LONG ENOUGH TO BAT HIS EYELASHES, AND THEN LEAVES FRANK ALONE WITH US.]

FRANK: THEY ACTUALLY LIKE THE MUSIC,





AND THAT'S ANOTHER PLUS, I SUPPOSE.

UPC: IT SEEMS LIKE THERE WAS A REALLY BIG DELAY BETWEEN THE LAST ALBUM (1993'S "OUR BODIES OUR SELVES") AND THE NEW ONE. IS THAT BECAUSE OF ALL THE CHANGES?

FRANK: IT WAS BASICALLY BECAUSE WE DIDN'T HAVE A BAND. WE RECORDED "THE MR. T EXPERIENCE AND THE WOMEN WHO LOVE THEM" EP IN THE LAST THROES OF THE AARON RUBIN LINE-UP, AND IT WAS PRETTY MUCH AT THIS POINT THAT THE WHOLE OPERATION WAS IN SHAMBLES. EVEN DURING THE LAST RECORD WE HAD TO TOTALLY TALK THE DRUMMER INTO DOING IT. I MEAN, HE NEVER REALLY LIKED THE MUSIC AND HE WAS DISGRUNTLED ABOUT US NOT MAKING ANY MONEY. WE WERE REALLY ONLY A BAND AT THAT POINT BECAUSE WE REFUSED TO NOT BE A BAND.

UPC: IS THAT WHEN YOU CHANGED FROM MTX AIRPLANE TO MTX STARSHIP?

FRANK: YEAH, WE'VE GONE THROUGH OUR PSYCHEDELIC STAGE (LAUGHS).

UPC: HEY, HOW TRUE DO YOU THINK THE SONG "DUMB LITTLE BAND" IS?

FRANK: IT'S PRETTY TRUE. I MEAN, YOU SAW IT IN ACTION (HE'S REFERRING TO A POORLY PROMOTED SHOW AT THE CINEMA BAR LAST YEAR THAT DREW ONLY FIVE PEOPLE, INCLUDING TWO OF THE INTERVIEWERS). I DON'T THINK I NEED TO EXPLAIN THAT ONE TO YOU.

UPC: DO YOU THINK THAT'S CHANGING AT ALL, THOUGH?

FRANK: WELL, I GUESS MORE PEOPLE ARE GOING TO THE SHOWS NOW.

UPC: AND IT CERTAINLY HELPS THAT YOU'RE PLAYING MORE ALL-AGES SHOWS, TOO.

FRANK: THE BASIC ABSURDITY OF THIS, RUNNING THIS SPECTACULARLY UNSUCCESSFUL BAND FOR MORE THAN TEN YEARS, YOU FEEL LIKE YOU'VE GOT SOME EXPLAINING TO DO, SO THIS IS MY APOLOGY, I'M NOT REALLY SAYING I'M SORRY FOR THE MUSIC, BUT I'M SAYING WE'RE STILL HERE.

UPC: ARE YOU EVER SURPRISED THAT YOUR CROWD'S NOT A LITTLE BIT OLDER? I MEAN, FOR A "POP-PUNK" BAND, YOU WRITE SOME PRETTY INSIGHTFUL LYRICS.

FRANK: YEAH, I THINK THAT IF MAYBE AN OLDER AUDIENCE EVER HEARD IT, THEY MIGHT APPRECIATE OUR MUSIC. BUT THE OLDER SORT OF PUNK ROCK CROWD HAS ALWAYS HAD A CHIP ON ITS SHOULDER ABOUT US AND BANDS LIKE US. I JUST THINK THE NEW GENERATION IS A LITTLE MORE ACCEPTING AND OPEN-MINDED. AND IT'S GREAT THAT SOME OF THEM WILL GROW UP WITH US, RATHER THAN, SAY, NOFX. MAYBE IT'S JUST A SMARTER GROUP OF KIDS.

UPC: I'M GLAD YOU SAID THAT, EVEN IF I WAS THINKING IT (LAUGHS).

[AT THIS POINT, COITUS ASKS THE REQUISITE "WHERE DID YOU GET THE BAND NAME" QUESTION.]

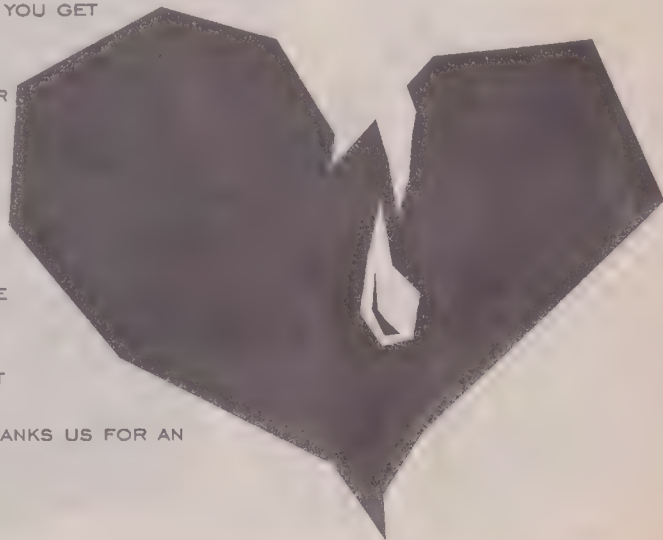
FRANK: JUST, WE KIND OF WENT BACK AND FORTH ON NAMES, BUT ALL THE GOOD ONES WERE TAKEN. WE NEVER REALLY EXPECTED THE BAND TO LAST LONGER THAN TWO SHOWS, SO WE DIDN'T TAKE THE NAME TOO SERIOUSLY BECAUSE OF THAT.

UPC: DO YOU EVER FEEL INSECURE HAVING AN OLDER BROTHER LIKE MORRISSEY? [THIS OBSCURE QUESTION RELATES TO THE MTX COVER OF THE SMITHS' "WHAT DIFFERENCE DOES IT MAKE?" WHICH WAS CREDITED IN THE LINER NOTES OF "MAKING THINGS WITH LIGHT" AS BEING WRITTEN BY "FRANK'S BROTHER, MORRISSEY."]

FRANK: WELL, YOU KNOW, MOM ALWAYS LIKED HIM BEST (LAUGHS).

[AT THIS POINT FRANK APOLOGIZES ABOUT LEAVING AND THANKS US FOR AN INTERESTING INTERVIEW.]

UPC: THANKS.



INCOMPLETE DISCOGRAPHY
OF MTX ALBUMS

(DOES NOT INCLUDE THE
BAND'S MANY SINGLES, EPs,
BOOTLEGS, AND
CONTRIBUTIONS TO
COMPILATIONS)

"EVERYBODY'S
ENTITLED TO THEIR
OWN OPINION"

(SELF-RELEASED, 1986;
LOOKOUT!, 1995)

"NIGHT SHIFT AT THE THRILL
FACTORY"

(ROUGH TRADE, 1988;
LOOKOUT!, 1996)

"BIG BLACK BUGS BLEED BLUE
BLOOD"

(SILO/6TH INTERNATIONAL, 1989)

"MAKING THINGS WITH LIGHT"

(LOOKOUT!, 1990)

"MILK MILK LEMONADE"

(LOOKOUT!, 1992)

"OUR BODIES OUR SELVES"

(LOOKOUT!, 1993)

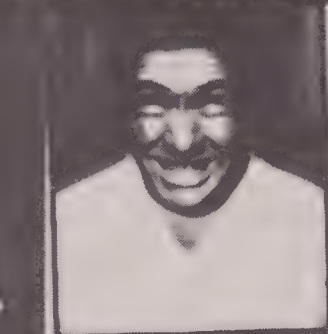
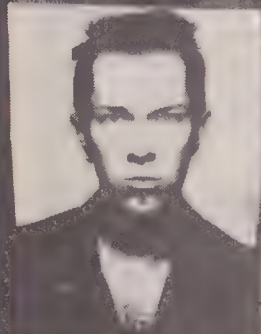
"LOVE IS DEAD"

(LOOKOUT!, 1995)



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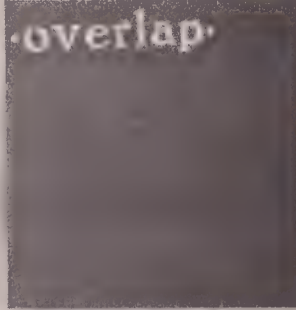
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AVAIL

BY: CRISPY and VICE

Avail, as many of you know, have been tearing it up in a big way now for quite some years. They have three major releases on Lookout Records: Satiare, Dixie, and the new one, 4 AM Friday. They have a unique blend of rock 'n roll, punk, and other influences like metal and blues. If you have ever seen them live then you know about the energy involved. If not, then you need to experience it SOON. So enough talk about Avail and how much they ROCK. Here are the goods:

UPC: So Tim, what did you guys do wrong tonight? Nobody got naked.

AVAIL [Tim]: Yeah, I think we forgot about that. Last time we played here someone got naked.

UPC: I remember reading an interview in HeartAttack, I think, something about a tradition at all your shows, that someone gets naked.

AVAIL: Not always. What happened is that we would see fan-zines and shit where people were writing "Avail: Naked Core", and we were like, "Woah, its trendy, better stop doing it." Then other Richmond (VA) bands, not that we are the leaders or anything, started doing the naked thing. So we thought it was getting kinda old. Maybe its O.K. in Salt Lake, but Richmond is just mundane and boring.

UPC: I thought that naked guy last time came with you guys.

AVAIL: No, but he was from out of town. I can't remember where he said he was from, but I talked to him for a while. I think he was from the midwest.

UPC: So he knew the "reputation."

AVAIL: He knows. Was that fuckin' hilarious or what? All he was wearing was socks. See, a lot of times, because we're getting more popular on the coasts and stuff, we're playing in clubs.

People can't get naked in clubs. When we played in Chicago, there were cops doing the security. If there were a bunch of naked people up front, the cops would flip out.

UPC: Last time you guys played in the DV8 basement. What did you think?

AVAIL: Yeah, that was the smallest show all tour and by far that was my favorite show we played all fuckin' tour. I loved it.

UPC: Yeah, that was fuckin' rad.

AVAIL: Oh, and Margie, who sets up our shows,

lives here. She was like, "I'm sorry its so small." Fuck that, it was incredible. We loved it. I liked tonight a lot too, but the stage was a little bit too high for my taste.

UPC: Yeah, this is one of the only all-age venues any more. The rest are all too fuckin' expensive.

AVAIL: It was fucking great. I have no complaints at all. A lot of these shows we've been playing on the east coast, with all these huge stages. Then you get to Salt Lake and expect the stage to be at floor level.

UPC: What concept is a good show for you guys?

AVAIL: I think that all shows are good for various reasons. I've never had a show that sucked. I mean there can be things at shows that suck, like if there are some dicks there, or if you show up in the middle of nowhere, and nobody talks to you. You know what I mean? That's a real fuckin' bummer when you're on the road for a long time and pull into some bumfuck town and you're like, "Hey, what's up?" and they don't say nothing. Just a pathetic "hmm".

UPC: Where did you guys get your style from? You don't sound like any other band.

AVAIL: See, we never realized that till people kept saying that recently. I don't know though, because we don't knowingly say, "Lets make our band sound like so and so." All I can say is that we all grew up in the suburbs of DC in the mid-'80s. All the bands we went to see were those like Dagnasty and Kingface, more like rock rooted punk. They're not like punk bands. They are like rock bands that play fast. But at the same time we were listening to west coast, like the Circle Jerks and DRI. So that might have been a factor. You can kinda tell some of that in us, but I'm not sure how we got our style.

UPC: Well, at times you can tell you have some of the influences I know you have, like bluegrass and stuff.

AVAIL: Yeah, we talked about that. I guess that's coming out more and more now, because I'm getting influenced by old folk music and country and shit like that. I think that makes the words a little more simplistic. Though, you have always got to remember that even if you're getting better at your instruments, you can't progress past three chords. Otherwise its just going to sound like

Primus or something shitty like that with no feeling at all. I mean, like, Primus is a technically good band, but I think they suck. There is just no feel in it at all. I think the main goal in our writing, is that it has feel. It's not just music.

UPC: What, to you, constitutes real punk rock music?

AVAIL: Shit, I don't know anymore, man. I'm quick to label a band punk rock by their ethics and not by their music. One of my favorite punk rock bands is Citizen Fish. Musically though, they are not a punk band. Fuckin' like bizarre ska/rock and roll band with insane political lyrics, so I think they are a punk rock band. Bands from the past, like Woody Guthrie, the old folk singer, was a punk rocker even before punk was around. He played political music for the poor and working class of America. He played on union picket lines and benefit shows. He toured the country riding freight trains. He played in people's barns. That's what punk bands do nowadays. They sing political lyrics for, well not exactly poor or working class, more like rich suburban whites. But people go on tour and play in basements. It's the same fucking thing.

UPC: We were talking the other day about how the underground hip-hop scene is pretty PR.

AVAIL: Yeah, the political rap scene.

UPC: Yeah, it's all DIY and shit.

AVAIL: There is a place called "The Underground Railroad" in Richmond. That's where all the political rap shows are. All the bands, though, get labeled as sellouts as soon as they play in front of more than 200 people, then are shunned by the hard-core groups, so it's really interesting. I mean, bluegrass is the same fucking thing.

UPC: (Laughing) Yeah, my dad is in a bluegrass band.

AVAIL: Oh really? What does he play?

UPC: Upright bass.

AVAIL: That's fucking awesome.

UPC: He plays banjo in some other crazy band too.

AVAIL: No shit? I tried to learn to play banjo once.

UPC: Its way fucking hard.

AVAIL: Yeah, me (Tim) and Beau bought Joe a banjo on his 25th birthday. We still have it, and we play it all the time. I can play some stuff on it but the strings are so close together. Its way hard picking and stuff, because when I play the guitar, I don't use a pick. So this idea of using a finger pick is just... I

know some old man or somebody sitting on their porch back in VA on top of some old hill wants to teach me how to play banjo. I don't know. I'm still looking.

UPC: You could record and put that on the next album.

AVAIL: I would love that. We found out we were recording for a Richmond, VA Punk Nation comp to raise money to open a club or something, so we were doing a song for the comp. We tried to do this really popular old bluegrass song. Your dad would probably know it. Its about a famous train wreck in VA. And we know this guy, Dave who was in GroundWork and he ruled on the banjo, so we tried to do that song. We fuckin' butchered it. I guess we were trying to be the rednecks that we aren't.

UPC: How do you think that "Swing Low, Sweet Chariot" cover came out?

AVAIL: I thought it sounded great, not in a cocky way, but in a sense that we had never played it before and ripped it off from someone who also ripped it off. We were already in the studio, then decided to do it. It was me (Tim) playing the guitar and singing, and Joe trying to play the

banjo. It was pretty primitive. We had the sound guy turn all the knobs the opposite direction that he would to make it sound good.

Otherwise, it would of sounded like Bon Jovi or some shit like that. We added this record hissing sound, and took two takes. It turned out great. I wanna keep doing new things like that. Maybe it will just annoy the fuck out of everybody, but then maybe people will start to appreciate it, music outside of punk rock.

UPC: Is it true you own a "Hootie and the Blowfish" record? Do you see that as an influence?

AVAIL: Well, me and Joe like Hootie, not

the new one, the one before that. We heard them for the first time on the airplane going to England. We thought it rocked. Everybody else hates it. I don't know if that is an influence. Well, maybe it is because, well, Hootie and the Blowfish, they



suck, I mean let's face it. But they write catchy music, its always three chords, and if you took Hootie and stuck him in front of a Marshal stack with full distortion and told them to play as fast as possible, it could sound like a punk band. (Tim proceeds to sing a Hootie verse, loud, fast, and furious. Voila, punk rock.)

UPC: How long ago did you guys do Europe?

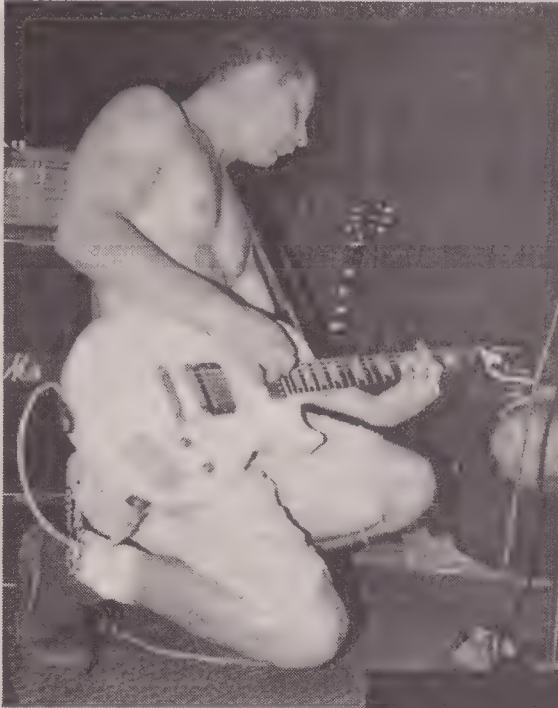
AVAIL: We left for Europe right after we were here last, so, about a year ago this month. Then we go again next month.

UPC: How was it? Were you accepted well over there?

AVAIL: It was amazing. I can't even explain it to you.

UPC: Everyone says that American bands that are somewhat big here are huge over in Europe. Is that true?

AVAIL: Well, yeah, in some parts. I think it's losing its appeal though. Too many bands go over with that American imperialist kind of attitude where they are gonna go rip off all those foreigners and come home and buy houses when they get home. The underground there just got fed up with it, so the shows are not nearly as big as I heard they were years ago. We did not want to be seen as one of those bands, so we had a friend book all our shows over there. It was like a squat tour. So we played, like, pubs in England, youth hostels in Germany, and a bunch of squats. It was absolutely amazing. Pulling up into the CPA Squat Witch is like a communist squat in Florence, Italy. The place is an entire city block of just, like, a free state basically. Communists occupy these abandoned buildings, and have been fixing them up illegally for six years now, with huge gates so the police can't get in, all these guards on the roofs



and shit like that. Its fucking unbelievable. It had a small venue where we played. It had a huge place where they were building for a Fugazi show. They had, like, a squat bar, a skateboard warehouse, hotels and accommodations for the bands -- an unbelievable communal atmosphere. They fed us this huge stereotypical Italian dinner

in the middle of a huge courtyard with a big table that seated about thirty people all passing around bottles of wine, eating pasta and bread. It's such an insane experience. They treat you extremely well, but not because you are American, just a total communal family sort of feel. We wanted to concentrate on the smaller countries like the Czech Republic and Italy.

UPC: Did you get a good response there, in the Czech Republic?

AVAIL: Fuckin' 600 people! But it's scary. You've got to keep door prices as low as possible. It's, like, a week's salary to get into a show. It's really weird, and everybody just hitchhikes everywhere and to shows and stuff. We picked up some kids in former East Germany. They could barely speak english. "Where are you going?" we asked. "To see Avail." "Oh... umm...well, we're Avail," we said. It was a total learning experience. We were way

fucking lucky to have an experience like that.

[Beau comes in]

UPC: Any truth to the rumor that you're coming out with a fall line of cheerleader outfits?

AVAIL [Beau]: Yes, its totally true. [A short conversation on thrift stores just about ends the interview] Any more questions? Then I got a few things to say: read AK Press Books. Despite all my rage I'm still just a rat in a cage. (Laughter all around) Write AVAIL or Food Not Bombs

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UPC



By: Crispy and
Long Duck Dom



THE BOUNCING SOULS

The Bouncing Souls have been taking the punk scene by storm now since the early '90s. Touring the country and Europe almost non-stop for the past few years, they have given up their homes and apartments for a tour van to bring us their music and attitude every couple of months. We being the punx that we are, appreciate this to the utmost. Let's hope that they continue this on through the next decade. And prove that they truly are Bouncing Souls, bouncing from one town to the next, spreading punk rock cheer.

UPC: So how was Europe with Youth Brigade?

SOULS: It was great. It was a lot of fun.

UPC: What were some of the best places to play over there?

SOULS: England, Italy, and Poland. England was top notch. The best. We love England.

UPC: Any other bands that you guys played with over there that were cool?

SOULS: Hardly. Almost all the time it was just us and Youth Brigade. But there was this really good band from London called Toast. No, they were from Leeds. No, London. No, they were from Leeds, but we played with them in London. But anyway, it doesn't matter.

UPC: How long have you guys been together, and were you all friends before the band? Because you all seem to get along so well.

SOULS: A long time. And yes, we literally grew up together, since we were this tall.

UPC:

Didn't you guys used to play some ska influenced stuff?

SOULS: We had ska. We tried everything. We tried to put it all into one song. We tried to span the gamut. We really did! We had a good ska song that we played a long time ago. It was the second ska song we ever wrote.

UPC: O.K., we know that you guys hate it, but what about the "Green Ball Crew" EP? Was that, like, your first recording?

SOULS: One of them, yeah. I think it was our second recording.

UPC: What's up with that? Why do you guys hate it so much?

SOULS: Well, it took, like, two years to get it out, because we didn't know what we were doing, and we were doing it ourselves. We already weren't playing the songs by the time it came out.

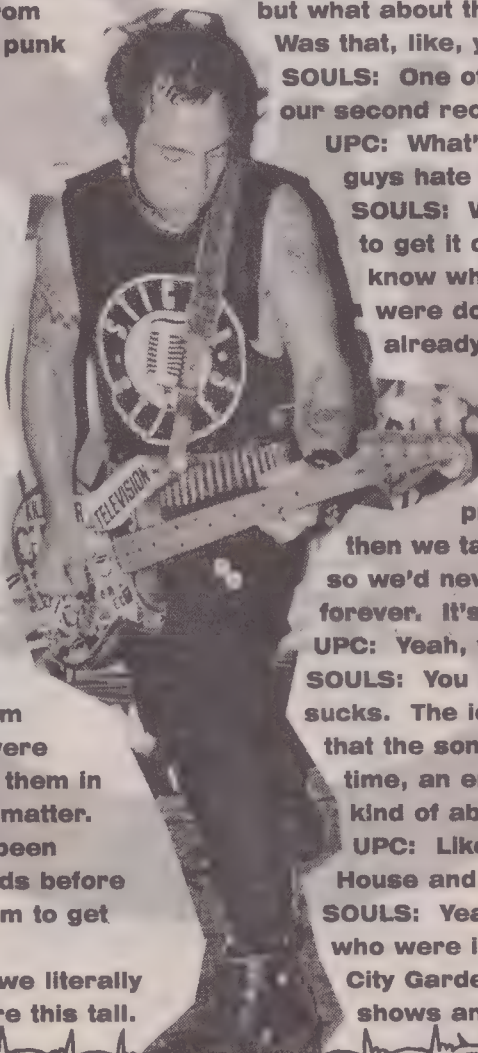
We were kind of bummed on the recording. It was a big ordeal. We only printed 1,000 copies and then we taped over the master just so we'd never use it again. It's gone forever. It's dust.

UPC: Yeah, we can't find it anywhere.

SOULS: You guys don't want it. It sucks. The idea behind that record was that the songs were based upon a time, an era, and a place. It was kind of about that era or the people.

UPC: Like the Green Ball Crew House and the people there?

SOULS: Yeah, it was for the people who were involved with the shows at City Gardens in those days, those shows and those songs. Now, it's



like that era is over, case closed, all those people are gone and now it's a new chapter. Moving on you know. UPC: There was a definite change in style from the "Green Ball" EP to "The Good, the Bad, and the Argyle."

SOULS: Yeah, we were basically learning how to play on that record.

UPC: Hey, the new record is really good.

SOULS: Hey, thanx a lot.

UPC: It's not long enough. It's good that all the songs are short and fast, though. After all, that's the way a punk rock record should be.

SOULS: It's Greg's fault. He doesn't croon enough. We didn't have enough songs. We wrote five of those songs, like, the week that we recorded, some of them even the day we recorded.

UPC: Yeah, Shawn Stern said that he kept having to get after you guys to write more songs.

SOULS: Yeah, we were at the BYO House, and it was a few days before recording, and we had seven songs. We were watching

TV, and he was like, "How many songs do you guys have?" We were like, "Seven."

Then he was all, "Come on, guys. Get down there and write some more songs. Come on." (Laughter)

UPC: Shawn told us that he wouldn't let Brian leave his house until he finished the cover for the "Johnny X" 7".

SOULS [Brian]: Yeah, we're always on tour, and I like to go home and do stuff like that once and a while. This next record, we want to, like, try to write, ya know. Take some time and try to write it.

UPC: So, Chunksaah Records is your guys' own record label. Stick and Stones are on Chunksaah.

Are you guys going to put out more records for other bands?

SOULS: Yeah, I mean there's a lot of bands that we'd love to do splits with, but we just have neither the time or the money right now.

UPC: What did you guys think of the rumor that that one MRR columnist started about you guys? Ya know, the one about you guys playing funk music and taking Rancid's major label record deal?

SOULS: Oh, oh, it's all true. To whoever wants to believe it, then it's all true. We have a good sense of humor, so... The funny thing is that girl did it as a joke and everyone believed it. Everyone thinks MRR is the bible or something.

UPC: So, you guys don't have homes anymore, you just tour?

SOULS: Basically. Pete shares a house with our shirt guy and two other guys, so we end up crashing there when we are back in Jersey.

UPC: What happened to the Green Ball House?

SOULS: It just sort of fizzled out. It ended pretty abruptly. The landlord said we had done \$10,000 worth of damage to the house, which is true but... It was cool. There was this big barn out back, and we had a mini-ramp and a small stage for shows. It was fun. You can't beat that.

At about this time in the interview, Weston started playing, so we all went in and watched them. End of interview. The Souls rule. Long live the MUGS!



BEER CITY

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Check out this review MRR gave the Bristles LP!



THE BRISTLES- "Last Year's Youth" LP

So, I walk into Maximum and see this in my review bin. I get so excited that I have to sprint to the bathroom and plant myself on the porcelain throne where I spend the next ten minutes. This band f**kin' rules! Their singles rock, their cuts on all the compilations I've heard rock and this rocks. No future, snotty ass punk that'll make you want to pogo your life away, tell your teacher to f**k off and that your parents will hate. A classic. Thanks times a thousand for the extra copy.

review reprinted from *Maximum Rock n Roll* #159

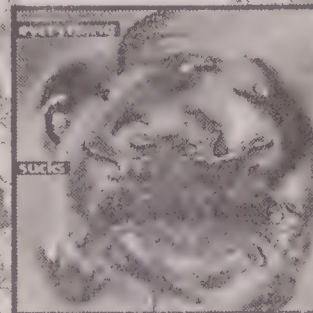
Another killer MRR review for 10-96!



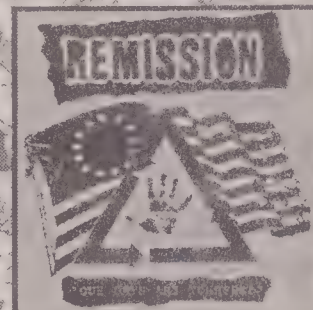
10-96- "No Retreat" LP

You drunk punk H/C knuckleheads have already heard of Beer City Records, right. They are constantly putting out fast-as-f**k buster-yer-butt punk and hardcore. This new contribution f**kin' smokes! A break-neck speed is achieved. Bottles are broken. Skaters are inverted. Good covers of songs by TOXIC REASONS, EXPLOITED, BLACK FLAG, and PETER AND THE TEST TUBE BABIES. Thirty-six brief n' brutal attacks. Included is a huge full color poster with a collage of band pictures and all the lyrics. Check out some of the meaningful lyrics in "Police Assisted Suicide" and "Child Abuse". Kinda refreshing when a band as punk and fast as this is so damn intelligent!

review reprinted from *Maximum Rock n Roll* #159



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The recording of this interview sounds like a bunch of radio static at nighttime. However, we've done our best at making the questions as reasonable as possible, as well as making sure that we didn't fuck up anything that Total Chaos actually said. There may be a few mistakes here and there, and some things have been left out, but one thing's for sure: after this interview, my entire perception and opinion of Total Chaos was changed. No matter what anyone says, they are the nicest group of people who ever beat the shit out of a few nazis. --Blinko

TOTAL CHAOS

By: Fox, Blinko,
& Wally (and a few
distinguished guests)

UPC: Okay, first question is, obviously, why the big change?
TO: Because we wanted to. We've got new members, and, therefore, new influences as well. UPC: So, was Ron McMurder just not for the change? TO: Ron and Steve, they just wanted to keep going faster and faster, get sounding like Cannibal Corpse, or something. They had different kinds of feelings about the music and all. Then Shawn (Smash) and Suzy (Homewrecker) came along, and everything kind of went back to what it should have been. UPC: Yeah, I like the change a lot. TO: Thanks a lot. UPC: So, um... why did you put your video on MTV? TO: It's not on MTV. UPC: Yes, it is. It's on MTV. TO: Seriously? UPC: Yeah, it's on MTV and USA Up All Night. TO: I've seen it on USA... UPC: Not on MTV? TO: We've never seen it on MTV... (to Joe) They've seen the video on MTV. Joe: They did not... UPC: They've been playing it for, like, the last two weeks. They seriously have... I swear to God. TO: Was it on Alternative Nation? UPC: No, it's been on regular rotation, not 120 Minutes or anything like that. TO: Did you actually see it? UPC: Yeah. TO: That's news to us... we didn't know that. Well, basically what happened was that we made the video, but we didn't know what they (Epitaph) were gonna do with it. We wanted it to go, like, to the cable access channels and then to MTV. UPC: So, how do you guys feel about that? Not knowing you were on MTV? TO: I don't really care. We'll get exposed to a lot of different kids. A lot of people got into punk because of videos by bands like the Clash and things like that. It was kind of a vehicle for the younger kids that didn't have any other outlets... they got involved through watching that stuff on TV. UPC: That's probably one of the easiest places for anyone to pick up on music, especially if they've never heard it before. TO: Exactly. UPC: So, anyway, have you known these guys for long? I mean, Shawn and Suzy?

TO: Yeah, the first time we played in Texas, we played with Shawn's old band, Dead End. And Suzy's just a little band-whore. She's been in a lot of different bands, a lot of different bands that we've played with, and we were lucky enough to get her. She beats the hell out of those fuckin' drums, man. She doesn't even need to mic those fuckers. UPC: So what was the deal with Gearbox? TO: Well, he's always been on a different kind of plane than the rest of us. UPC: What do you mean...? TO: Fuckin' Europe! The first week we were there, the people who brought us out there were kind of reluctant to keep us out there, and the first few shows went over really well, so I guess they decided to keep

us out there, and the day before we were supposed to play, Steve pulled a flake. He got pissed because we were in the van listening to Social Distortion... UPC: That's a bad thing? TO: Not to us, but he started cutting up his arm, cutting up the rental van, the seats and stuff like that. And I got fucking pissed, you know? I said something like, "What the fuck are you doing, man? It's just a fucking tape..." He got all mad, and he fucking left. We found him, a day later, in the Berlin Airport, trying to get home. He was gonna fucking dick us out like that. UPC: What the fuck did he want to listen to anyway? Like death metal or something? TO: The Grateful Dead. UPC: Are you serious? I wouldn't expect him to listen to stuff like that... TO: Well, he's like that, you know? He likes all that trippy shit, like old Butthole Surfers, and he likes doing shrooms and acid and all that shit. I mean, there's nothing wrong with that, but, you know, he's with all the shit that goes with it, too.

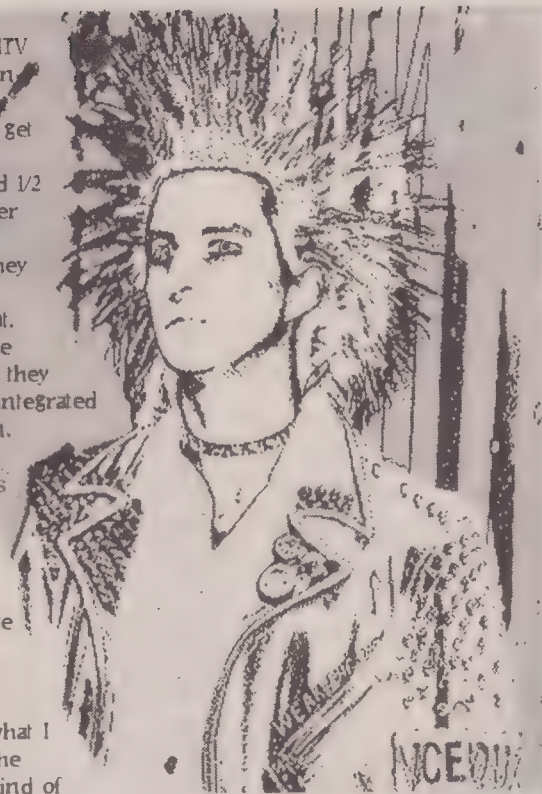
UPC: Grateful Dead... TO: Yeah, and Ron McMurder's a crack dealer and shit. UPC: Yeah, I heard about that... there's a kid I know in California that was trying to start a band with Ron, one of the little squatter kids, and when we visited him, he told us about that shit. He's hung out with you guys before. He lived, like, 15 minutes from you guys. You guys are from Chino, right? TO: Yeah. UPC: Yeah, he was saying a bunch of weird shit about Ron. TO: Yeah, Ron's a weird guy. He's a very smart guy. But he uses it the wrong way. He's too much into shit drugs, and he's a dick! Nobody likes him. All he does is uses his head to manipulate young kids, and he gets them all into the scene, and while he's getting them into it, he's all, "Hey, let's smoke crack." It's just bullshit. UPC: So, are you guys into the drug thing too? TO: Well, there's nothing wrong with getting high every once in a while, but we just like to kill our livers with beer. UPC: So, I take it you guys are much happier with the current line up than the previous line up(s)? TO: Yeah, this is the ultimate line up. It'll never change from now on. It'll be like this for another 50 years. We'll be the Sex Pistols... UPC: Did Germ (Greg) leave, or did you guys kick him out or something? TO: He quit on his own. He had other things he wanted to do. I guess he got a girl on the road, and I guess they're living here (SLC) now, and they've got a kid, and that's what he wanted to do. UPC: So, was he pretty functional in the band? All the other guys had problems, but what about him? TO: Yeah, he's completely awesome. It was, you know, it sucked the way it ended, but we still are good friends, and he's always welcome with us, as a friend.

UPC Not to change the subject, but I heard some stories about you guys having some problems with nazis down in Florida. Do you guys have a lot of problems like that? TO Yeah. At one point, the Grand Wizard of one section came up to us and told us that if we played "The End of White Supremacy" or "Kill the Nazis," that they were gonna burn our van with us in it. So, at that point, we weren't gonna do it, but then, you know, they had all their little storm-troopers up front, watching us play, and just to be smartass, one of the guys said, "Hey, why don't you guys play 'Kill the Nazis?'" And I said, "Hey! We got a request, so let's fucking play it!" They went nuts, but they didn't do shit. Their brains could, you know, fit in their dicks. UPC Well, one thing I don't understand is why other bands have songs about killing nazis, and "Fuck Racism," and shit like that, but they rarely have problems with nazis. But bands like you always have problems with that. TO Well, not dogging on other bands, but we'll go out, and we'll grab a nazi, and we'll fuck him up as well. We don't understand. UPC You guys are much more blunt about it, too. TO Well, with "Kill the Nazis," I don't see anything hiding there. It's pretty straightforward. And that's why we sing about it—to open people's minds to what is really going on, so maybe they'll start to do something about it. They'll start to smash that kind of bullshit, because it's just not needed. It's the last thing we need on this fucking earth. It's time for everybody to get together. Stop hating everyone. And don't burn out on the skins, either. There's a LARGE difference between traditional skins and Nazis. UPC Well, here in SLC, I've noticed a larger (traditional skins movement) than a Nazi movement. In SLC, we really don't have a large problem with shit like that. I mean, they're there, but they (don't) cause a large problem (especially with the local punk scene). TO That's good. The punks and skins need to get together, and squash shit like that out. We're working on that out in Southern California because we have Metzger and WALK and the Confederate Hammerskins. The Klan is out there. We have a lot to go up against. So everyone's got to get together (fight that shit). UPC Out here, we've got more racist fucks than Nazis. TO Well, with the older generation, as long as they're not out to start a race war, that shit'll die out. And with the fucks, you look at them, and you listen to what they're saying, and you're like, (sarcastically) "You're Number One!" UPC A lot of older people grew up like that, you know. Grandpa and grandma... TO Well, my grandmother's still afraid of people with different colored skin, and that's how she grew up, but that shit'll die out. UPC So, how'd you guys like Salt Lake? TO It's cool. It's always been cool. UPC We've got a small punk rock scene. TO Yeah, but it's a scene. That's all it takes for us to be here. Big or small, it's a scene. UPC We're trying to get it bigger, though. We've got a lot of new local bands and more people are getting in to it. TO Actually, I admire you guys. You know, you think "Salt Lake City: strong religious background." It'd be harder than a motherfucker to get into it out here. UPC Yeah, most of us just got into it by chance. It's hard getting into it in Salt Lake right now. There's a lot of local bands coming out, and a lot of people are really into it. We're trying to rebuild it right now. The last few shows have been a lot better than it used to be. TO It's funny, in some places you see some kid walking around going, "Yeah, I just wanna fuck something up," you know? "I just wanna fuck the scene up." UPC Yeah, Slayer played here a couple of nights ago, and a few people got stabbed. TO Yeah, I heard about that. UPC There were a lot of problems. But it was funny, because that same night Avail and A.E.I. played, and the crowd was

completely cool, no violence. Everyone was just kicked back, and then you hear about Slayer, which was going on at the same time, that's just nuts. A lot of violence has to do with the straight edge movement around here. Have you guys heard anything about that?

TO I've heard some shit about it... I've heard some scary stories about it. UPC It's horrible. It's not even real straight edge here. It's more like hate edge. It's not positive at all. Positive edge is a good thing. TO Yeah, but positive has nothing to do with carving an X in someone's back. UPC The last straight edge show I went to was a reunion for a band called Reality. Five bands played and I left halfway through the second band, and already a girl had been hauled out on a stretcher, and two other fights had happened as well. Shit like ten guys on one, kids beating the shit out of each other. It's fucking disgusting. A lot of straight edge kids are converting to satanism, some are turning into white supremacists... TO Whoa... UPC It's a fucked up scene here. It's not even real. It's fucking sickening. It's scary. And they're completely fucking militant, too. If you're not vegan and you're not straight edge and you hang around with people who smoke cigarettes and drink beer, they're gonna kick the shit out of you, no matter what. And it's not just one on one either. It's like ten on one. TO That's a real positive attitude... positively negative. That's a joke. UPC A lot of other bands that have been through here have heard stories about that shit, too... some of them love it. DFL played a while back with the Bouncing Souls, and the few straight edge kids that were there were completely feeding off the vibes from that band. I don't know if DFLs like that, but they came off like that, and that's just how it is. One of the kids actually put out a flyer saying that abortion is okay if a woman is raped, but if she's raped and she eats meat, then fuck her. She shouldn't have an abortion because it's her own fault. TO How old are these kids? UPC Mostly late teens, early twenties... TO "She was under the influence of, uh, nicotine... she was smoking Camels." That's too stupid to be fucking real... UPC I've known certain people for five years that have gone straight edge, and now they won't even talk to me because I smoke and drink. It's definitely real. You have to see it to believe it. One of the kids actually started (phoning around) a phone number, and when we called it, it was about 20 minutes worth of Nazi bullshit. We left so much fucking hate mail on that thing. Another kid walked up and handed me a card that said that race-mixing was the cause of AIDS. TO Race-mixing? What the fuck does that have to do with anything? Does it make people less intelligent, or something? Fucking inbreeding is the cause of AIDS (laughter). "Keep it in the family..." (Rob) Actually, it's been proven that mixed children have a higher IQ than people from one heritage or nationality. They get a lot of different views. (Joe) Did you read that in the *Enterprise*? (Rob) No, I saw it on Black Entertainment. (Joe) That's another form of racism right there. That's a racist fucking channel. I mean, if they're gonna have Black Entertainment, why don't they have White Entertainment, or Chinese Entertainment? (Rob) They weren't promoting anything racist; they were actually promoting racial integration. Most of my girlfriends have been black anyway... UPC Anything to say in closing? TO Sick with the scene. Stomp out all that fucking negative shit. Drink beer. Don't believe everything you read. Even the underground punk magazines are talking out of their assholes... and I'm talking about *Protane Existence* and *MRR*. They have a lot of warped views. Those guys point fingers at all of these bands for "selling out," yet they do the same thing as all those bands—they pay taxes, they support

corporations, they pay rent, they buy gas, cars, clothes, they print vinyl...PE prints their vinyl through a corporation just like everyone else. Back to the MTV thing, do you know what MTV really is? It's a big fucking commercial. I mean, you see No Doubt on there doing "Just A Girl." It's just a big fucking commercial. If MTV actually plays Total Chaos, it just means that more people will get into Total Chaos, and we'll just be able to spread our ideals further. I mean, we've all got a lot of experience in punk rock. We've been around for 6 and 1/2 years. Joe's been into punk since '79 or '80. Maybe kids will listen to us rather than listening to some fucking dorky band. UPO A band from around here called NSC had the same discussion with me the other day. I asked them if they would rather have one person out of 100 get into the movement and stick around, or would they rather have 25 people out of 100 get into it and drop out. TO Yeah, a lot of kids get into it and are left hanging. These bands give the kids no information and the kids give no answers. They say everything, but they don't show anything. It's hard to follow a lot of the older bands that have disintegrated because their ideas are a little out of date. Everybody can't be a Black Flag fan. Black Flag's been gone for years now. The kids need something to get into now... UPO Speaking about older bands, what do you think about the Misfits getting back together? TO I think that if they were going to get back together, it should've been with Danzig, so you pretty much know why they got back together. I mean, with somebody else, they're doing a good job. I've heard nothing but good about them, but you pretty well know their intentions. UPO When they played here, I didn't go because they didn't have Danzig. But everyone that I talked to said that their new singer looked like Glenn, acted like Glenn, and sang like Glenn... 15 years ago. So they're playing, they're all 15 years older, but there's "Glenn" looking like he came through a time warp. I guess it was kind of a strange mix. TO Actually, what I heard was that the guy, before he went to audition, had never even heard the fucking Misfits before. But again, I've heard nothing but good. I'm actually kind of bummed we didn't get to play with them last night. Instead



we got stuck with Cannibal Corpse. UPO I wanted to see those guys just to get a good laugh. TO We bagged on them HARD! We were so pissed off... UPO So, since Suzy's here now, what do you think about being on MTV? TO (Suzy) I didn't even know about it. We were trying to get on 120 Minutes because it's not even run by MTV. How the fuck did we get on regular rotation? (Joe) So, since you guys have seen it, did you like it? UPO (all) Yeah... TO Cause it cost us a whole \$500. UPO Really? TO It was the cheapest video ever made on Epitaph, and everybody thinks it was the most expensive. What happened was a company called L.A. Film Factory came to Epitaph and asked to make videos for the bands. They told Epitaph, "Well, we'll make a video for one of your bands, free of charge, and, if you like it, then you'll take our business." So then Epitaph was like "What band should we let make a video for free? What band doesn't have money, doesn't make any money... Oh, Total Chaos!" So they made the video. It cost us \$500 because we wanted it in color and the company wanted it in black and white. (Joe, to Suzy) So, did you get shit from this place (Taco Time)? I couldn't sing some of the backups, because I had a lot of food still stuck in my throat. (Suzy) So did you guys hear my old band, Snap-Her? We got signed to NRA right before I quit. I quit because our singer got stuck up after we got the cover of Flipside (Suzy's the goofy looking one in the middle). She just turned into a total bitch. I was also in UXA. UPO So when you played with Total Chaos the first time, were they stoked? TO Well, Joe... Joe didn't think I could commit myself. He was like, "Well, you're already in 12 other bands. Are you really going to commit yourself?" I told him I would quit my other bands right then. I think they were just wary about having a girl in the band. They couldn't talk about sex in the van... (Joe) We're all nice, refined young gentlemen, and then in the back you hear Suzy going "I gotta take a dump" (Suzy) I'm just pissed because I used to book The Mentors. UPO So are you saying the Mentors fucked up

your life? TO Well, I went out with Sticky for five years. I booked their tours, and I was the road manager, and I only charged them 10%, and I was basically his fucking slave. But that's all over now. That's how I got my nickname. I wrecked his home. Anyway, my mouths only that bad around these guys. My farts smell like tulips, and you know it! I wouldn't mind having a big fucking van, though. Our van smells like a dirty armpit. (Joe) Well, what did I just pull out of the back, right now? (Suzy) My underwear smells like tulips... (Joe) Dead tulips on a grave! Fucking shake 'em and it looks like somebody needs Head'n Shoulders. (Suzy) Bullshit. All it had was a little bit of cottage cheese in the crotch. God A little bit of cottage cheese doesn't cause a war now, does it? UPO So, you guys really would like a bigger van? TO (Suzy) Well, I wanted a fourth seat and Joe wouldn't let me have one, so now I sleep in back on all the bags. (Joe) That's alright, cause now I fucking drive like I'm always falling asleep. I always find myself waking up or having someone beat me over the head to wake me up... "It's okay, I was just looking over here." We had a blowout the other day at five o'clock in the morning, and I was just trying to push it up to 90... I still haven't found the other one of my balls yet...

After telling us a story about Strung Out's monster touring van, Total Chaos decided they needed to go. If you couldn't tell from the interview, they were the most down-to-earth people I've ever spoken with, and they deserve much more respect than they get... hope the length of the interview didn't bore you, and be sure to check out Total Chaos's new album "Anthems From the Alleyway."

-Fox & Blinko

UPO

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TILT

By Fran Man,
Wally, and Sterling

Those guys introduced me to a lot of bands and put me on the right track so to speak.
UPC: Was OPIV one of the first bands you got into?

VINCE: Yeah, I loved OPIV, but even before that I was into a lot of ska bands like the Uptones and the High Kids.

UPC: Do you prefer ska music to punk?

VINCE: Ska is what I first got into, and I did not think I would ever play drums with a punk band. I met up with Jeff later, and he kind of convinced me otherwise.

UPC: He sat you down and you guys had a father and son chat?

VINCE: (Laughing) Yeah. There was something about Jeff's guitar style. We hooked up and I got into punk rock more and more. I am into punk more than anything else nowadays.

show tonight?

JEFF: It was cool. I had fun.

VINCE: I had a good time.

CINDER: Small clubs is where it's at. I feel my most at home in places like this.

UPC: How long is the tour?

JEFF: Tonight's show was the first show of the tour.

CINDER: We are only going to be out for one month. This is a vacation for us. We are going to Japan and Australia later on.

UPC: What bands do you guys like playing with?

VINCE: Less Than Jake.

CINDER: D.O.A.

UPC: Which one of you guys was involved in a pre-OPIV project?

JEFF: That was Vince.

VINCE: The band was called Urban Noise. I was thirteen years old at the time.

My mom took those guys in, and we practiced in the basement.

JEFF: There are too many fucking knobs for guitar, so I just plug mine in and play.

UPC: What bands do you guys listen to nowadays?

CINDER: My favorite song right now is "Macarena." (She proceeds to perform the lyrics and dance of "Macarena.")

JEFF: I know the "Macarena" too. We

JEFF: He is signing a lot of bands right now. He is going to put out albums for J Church, Dance Hall Crashers, and Screeching Weasel. That is right, Screeching Weasel. You heard it here first. Fat Mike has it happening. His wife runs the business with

watch a lot of television actually.

CINDER: Network television! Cable TV is for posers.

CINDER: Lots and lots of commercials. If a show comes on, I switch it to a commercial. Infomercials are the best. You can learn all kinds of stuff, and they are never interrupted.

UPC: How do you guys like working with Fat Wreck Chords?

VINCE: It's great. Jeff: Fat Mike is really cool. He lets us do what we want, and he is very supportive.

UPC: What does Fat Mike have planned for the future?

him, and all of the Fat Wreck Chords crew is really cool.

UPC: When is the new Tilt album going to be out?

JEFF: There isn't a definite date for it's release yet.

CINDER: Sometime before the end of '96.

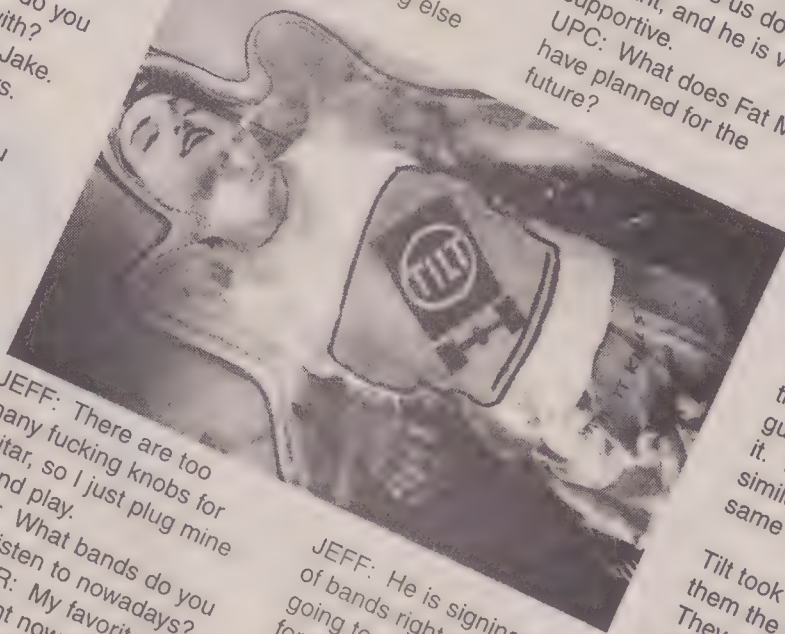
UPC: Will the new album be along the same lines as the two previous albums?

JEFF: We might actually add a second guitarist, so there may be some more guitar stuff happening on it. The song writing will be similar, and it will have the same kind of feel to it.

Tilt took off and we wished them the best for their tour. They were very cool to talk with.

JUST iN: Crispy found out that Tilt just broke up. They will surely be missed. R.I.P.

UPC





Let's Go

By: Walker



WALKER: Who were your major influences musically?

MARK MICHEL: Skatalites, Toots, Madness, The Specials, all of the old school artists. You can tell by our set that we like the old traditional style, but then we put in our own- it's not third wave, it's not 2-Tone, it's Let's Go Bowling style I guess you would say. Also, all the 2-Tone bands, we toured with, everyone

except for the Beat and Madness. Well we did

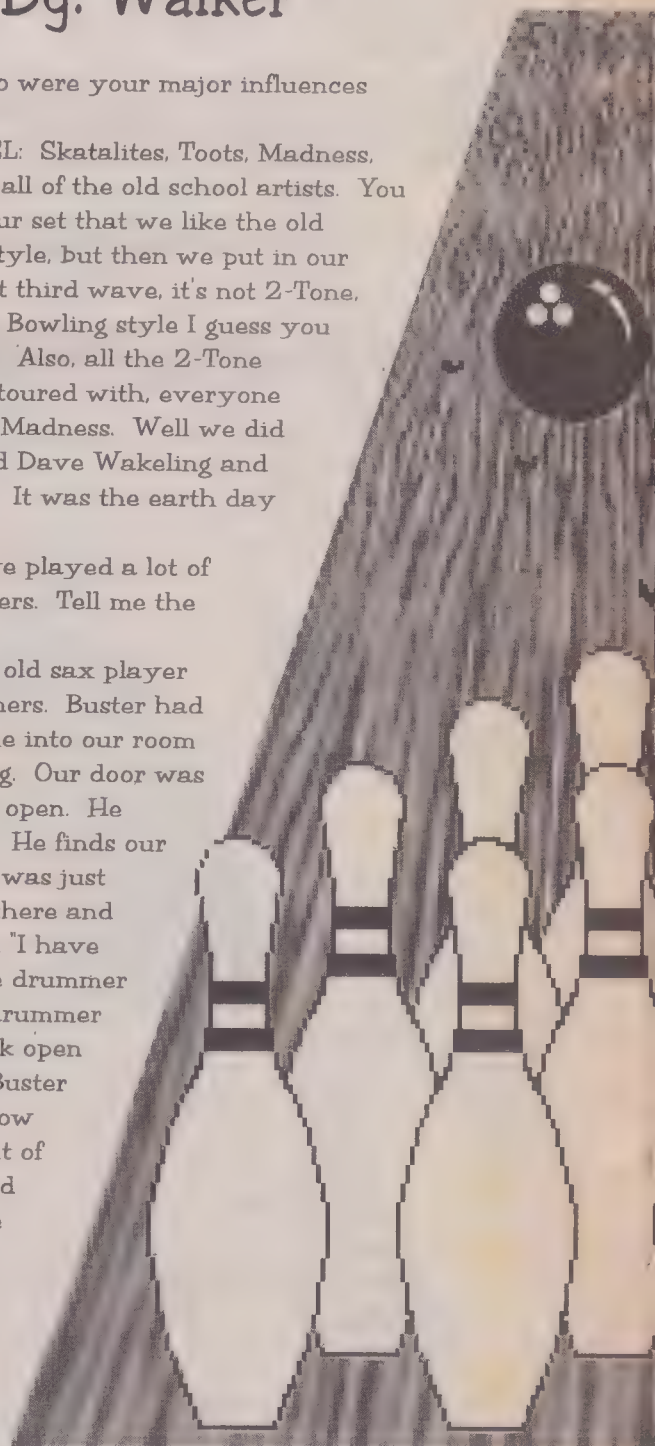
play with the International Beat, and Dave Wakeling and

Roger came out on stage. That was a great show. It was the earth day

festival at the Greek Theatre in Berkley.

WALKER: I was there. That was awhile ago. You guys have played a lot of great shows in the bay area, especially a lot with Bad Manners. Tell me the story of sultans cross and how it came to be a song.

ADAM LEE: I'll tell this, I was there in the room next to our old sax player when it happened. See we played in Mexico with Bad Manners. Buster had gotten a bottle of tequila and drank the whole thing. He came into our room at 8 in the morning, after we had stayed up all night drinking. Our door was kind of warped so if you banged it a couple of times it would open. He came in and was just, "Blah blah blah," wouldn't stop talking. He finds our old drummers bottle of tequila and started drinking that. He was just hammering this thing, we were just like "woo man." He sits there and talks shit to our old drummer like "Your mother puts out" and "I have pictures of your mother and her belly button sticks out." The drummer wouldn't let him go, as soon as Buster would be leaving, the drummer would say, "Screw you!" Then Buster would hit the door back open and come right back in. We wanted to go to sleep and then Buster said, "I know you guys want to go to sleep, but first I must show you my arse." "We don't want to see your ass, get the hell out of here!" "No I've got to show you my arse." So he starts to bend over right, so the old sax player and I look away because we don't know what the hell he is doing. We were like "Show us your ass and you're done." We looked away for a long time, like two minutes. We looked back at him and he is still bent over and he is sticking his finger in and out his ass. We were just sitting there like, "Oh shit!" Then Buster comes right up to the sax player and the sax player pulls the



Bowling

blankets up all around his chin saying, "Dooough." Then Buster takes his finger and draws a cross on the sax players chest and says, "This is the SULTAN'S CROSS. No vampires will touch you tonight." He then turned around and walked out of the room. That was it, that's the sultan's cross. Meanwhile the old sax player laid there with a green cross made out of shit on his blanket. Only one word to describe Busters ass hole, GREEN. (The surrounding crowd moaned, "aaahhhheeeehhhh you could have left that out.") Sorry but you guys had to go all the way there with me.

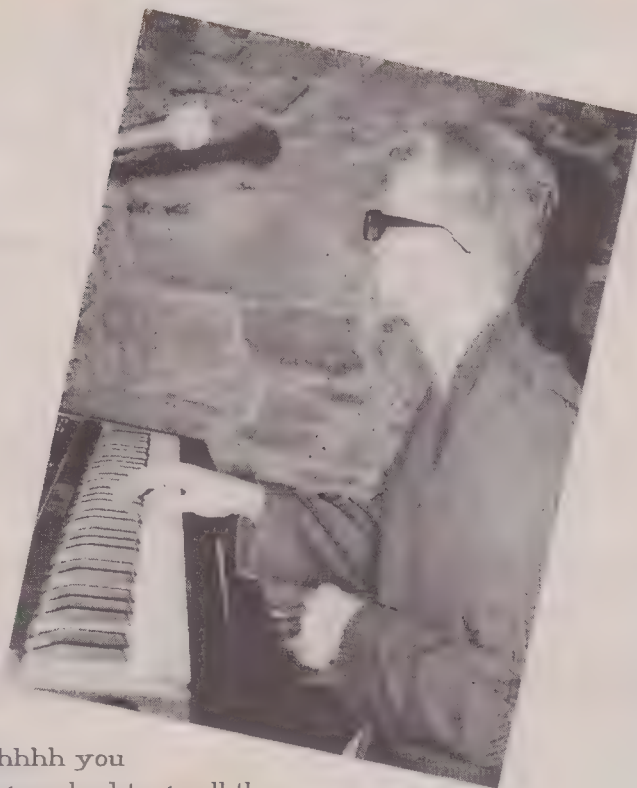
LGB: That was a messed up show. We ended up leaving our trombone player, Dave Weins, there and he had left his wallet in the van. So he had a heck of a time getting across the border. It was a mess, as soon as we got across that border, we started drinking and it's amazing we made it back. Plus we made it back with all of our gear. Our old guitar player was totally asleep/ passed out on the gear when we tried to get across the border— "Whose that guy?" You know. "Oh that's our guitar player, he's pretty drunk," and he's just, "Baarrrr baarrrr." "Trust me he's legal, it's OK."

WALKER: How was the response in Mexico?

LGB: It was pretty good actually. This was 4 years ago on a Bad Manners Tour. We had never played there before. I guess they had a couple of times. Basically Buster always wanted to go because he liked the things you could do there. The Donkey Shows, I don't know, he was seen with some harry scary women, that's all I've got to say. He was handing out money left and right, "Come on baby." He actually ended up on stage at one of there strip bars and I walked in and out immediately because it stunk so bad. I mean it smelled like ass. But he goes in there, he's so drunk, he walks up on stage and pulls his pants down. He scares all the strippers away. One of their sax players ended up with some sexual disease after that. It was just bad. They just liked to go to Mexico and party, that was Bad Manners thing. We haven't been back since, I wonder why?

WALKER: So what's up with all of the new members?

LGB: Well it's hard to keep an 8 piece band together. Four people you can do that,, but an 8 piece is very difficult, especially with a horn section because horn players are so crazy. It's hard to keep them around. We picked up the



guitar player (Lincoln, formally from the Conspiracy) about two weeks before this tour. He's doing a really good job. I don't know, this band just seems to stay together. In fact we've counted today and we've had 23 different members in our band. Some of the guys were in the band like seven years and life on the road all the time started to bring them down. You get tired of doing it but, hey every night is a Saturday night out on the road.

"Wheew." Then we have this quality Budweiser, "Eemmmm."

Somewhere on our contract it says no American or Mexican beer, but oh well. They never listen.

MUGS: What other bands have some of the members been in?

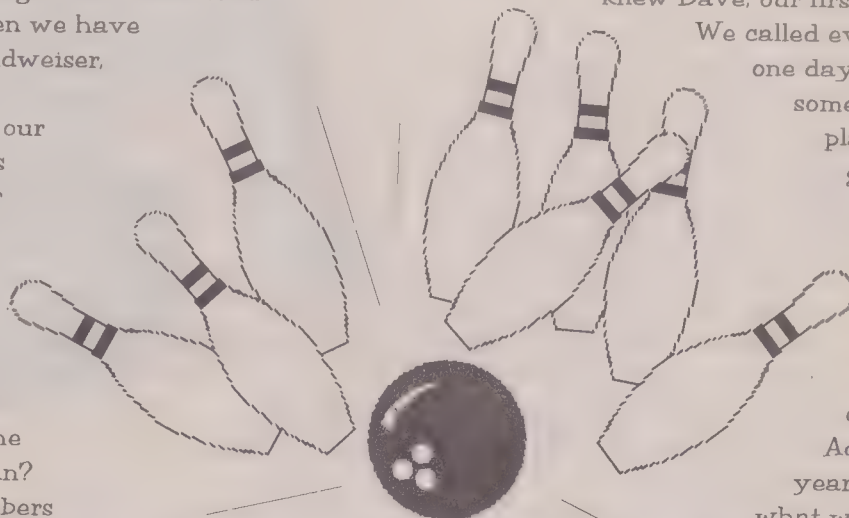
LGB: Two members

were in King Apparatus, Dave Weins was in Bad Manners for awhile, the Kiber Rifles, and Los Hooligans.

WALKER: How did LGB start?

MARK MICHEL: When the Kiber Rifles ended in 85, the trumpet player and I wanted to form a new band. There were some mutual friends who played in a junior phil harmonic. We knew Darin, the keyboard player, and he knew Dave, our first guitar player.

We called everyone together one day and played some ska. We loved playing. It was going to be a fun thing. We would do parties and dances. At first we just did covers, then we started writing our own stuff. Add that with 10 years and you have what we are today. **UPC**





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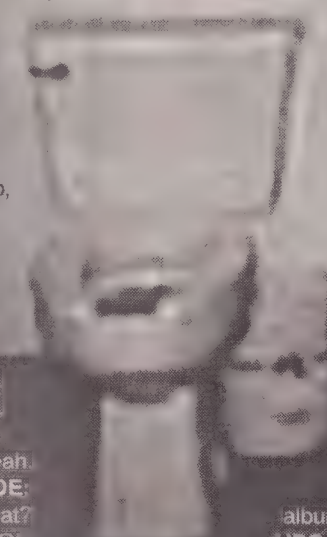
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The Vandals are impossible. The following attempt at the Vandals was completed at a ludicrous speed in the tour van outside their show this summer with the Suicide Machines, Assorted Jelly Beans, and Qaango. They're definitely the silliest guys I've ever talked to, yet totally cool. But enough. All know who the Vandals are, and Bramer would just like to believe a thing these guys

UPC: Are any of you Vandals? **JOE:** No. Not really. **UPC:** Do you still friends with them? **JOE:** I used to be in it. **UPC:** How long were you in this band? **JOE:** I filled in for anyone else. There was no one else. Next question. **UPC:** What was your first show before you were in the Vandals? **JOE:** Threat! (Laughter) Next question. **WARREN:** No, no. I got some answers to that. **UPC:** OK, ahead. **WARREN:** The first was at the drummer. **JOE:** Those are the wrong kind of lies. Those are, like, just the worst kind. **UPC:** It was kind of funny, but... **WARREN:** No, it's not funny. I'm serious. **BROOKS:** O.K., now direct your question toward me, and I'll tell you the truth. **JOE:** He was in, uh, Psycho Mike-o and Suicidal, uh, Infections...whatever. **BROOKS:** Tendencies. **UPC:** Infectious Suicidal Tendencies? **DAVE:** Yeah. **JOE:** And all that shit. **DAVE:** Bad for Good. **JOE:** Bad for Good. **BROOKS:** Fuck you! **DAVE:** What? **JOE:** Not proud of Bad for Good? **BROOKS:** NO! **JOE:** Really? **BROOKS:** Just you say it like you know, without any spunk. **JOE:** Next question. **BROOKS:** O.K., go. **UPC:** O.K., I know you're huge fans of Assorted Jelly Beans. Is it a coincidence they're on this tour, or did you beg them to play it? **JOE:** Yeah, you have to beg nobodys to come on a tour with a band like us. **BROOKS:** They're just following us. (Laughter) **UPC:** Is it a real tour? Are they playing lots of dates with you? **JOE:** Lots of dates strung together, as a tour, yeah, every night. **BROOKS:** They're doing this whole tour with us. **JOE:** And the next tour. **BROOKS:** Till we break up. **UPC:** Do you have any good tour horror stories yet? **WARREN:** Yeah, a bee flew in my underwear. **JOE:** That's a good one! A bee flew in his boxers! **WARREN:** I was sitting here, and I thought that they threw a sunflower seed in my...inside, 'cause I don't wear underwear, and then it started crawling around and burrowing in my crotch, and I jumped up and screamed. **UPC:** Kind of like you just did, at the beginning of this interview [when you were bit by another insect and screamed]? **WARREN:** 'Cause I thought it was back! 'Cause it's in here somewhere. We couldn't find it. It flew out, then it crawled in the vent. That's why we've got it all covered up here. [They stuffed blankets in the crack of the bench seat.] It was FUCKED! Imagine waking up with a fuckin' wasp on your nuts. **JOE:** Yeah,

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imagine that. **WARREN:** My balls had the willies for the next two hours. **BROOKS:** What was the question? **UPC:** Horror stories from the tour. **BROOKS:** Oh, we met some whores last night. (Laughter) Yeah, we did. **WARREN:** Whore stories! **DAVE:** Horror stories, Brooks. Hor-ROR stories. **BOOKS:** It's the same word. It's just spelled different. **DAVE:** Yeah, you're right. **BROOKS:** Whore, horror. **JOE:** O.K., next question, next question! **UPC:** It's kind of a general opinion that "Sweatin' to the Oldies" is your best album. **JOE:** Oh, yeah? **UPC:** ...closely followed by "Live Fast Diarrhea." **DAVE:** Then we go. **WARREN:** That's a little play on words. **JOE:** Live, die, live die, right? **WARREN:** Live fast DIE-arrhea. **JOE:** Live, die. Die, live. **UPC:** Which album is your favorite out of the six you already have? **WARREN:** The Christmas record. **JOE:** Yeah, we have an upcoming Christmas record. **WARREN:** We have a Christmas record coming out in October and it's fuckin' dope. **DAVE:** It's by far the best Christmas album we've ever done. **WARREN:** Yeah, I think of all the punk Christmas records, I think it's definitely in the top twenty. **JOE:** It's in the top three. **BROOKS:** My favorite Vandals album is the 7" that they released in '84, the EP. **UPC:** With so many albums, how do you decide what to play? How do you figure out a set list? **JOE:** Talk to the big baby singer. **DAVE:** Whatever songs the loser bass player knows. **BROOKS:** Woah, two down. **UPC:** I know that you like being on Nitro, and I know they chased you down. **JOE:** You're like Barbara Walters. You just cut right to it. **WARREN:** You're going to make me cry. **JOE:** I know woo wike to be on Nitro. **UPC:** But it's true, correct? **JOE:** That's cowect. **DAVE:** It was up until a few months ago, till we heard the new Offspring record. **UPC:** Well, I just wondered what they did for you, what's their end of the deal. **BROOKS:** Buy us jets. **JOE:** No, he's serious about being a record company. He flies around and meets distributors and sends weird people around to the record stores. It's remarkable how much he's into it. His song writing in the Offspring is probably suffering due to it. This next record will tell the tale. (Laughter) **UPC:** Are you stoked you've never gone to a major label, or does that make you feel not successful enough? **JOE:** (Laughs) I don't think we're successful enough, but we're glad that we're not on one anyway. **BROOKS:** We don't need CBS, or whatever. **UPC:** I just talked to Unwritten Law last week, and they went to a major, Epic. **JOE:** Yeah, we begged them not to. **UPC:** It's because of distribution, people weren't getting their records. **JOE:** That's a myth. **WARREN:** That's an old, old wives tale. **JOE:** That's an

old one, an old wives tale. If you're on a major label you have this big distribution and they send all the records out to these stores, and they come right back the next day 'cause they send them to stores who don't sell punk rock. So that

is just a myth. The thing is, you've got to fuckin' stop smoking pot and get out on the road and play shows. And that has nothing to do with Unwritten Law. That was a coincidence I said "pot" and "Unwritten Law" in the same sentence. **DAVE:** Yeah, and write your own songs, and stop rippin' off other bands, NOT that Unwritten Law does that. **BROOKS:** Basically, they lost their integrity and we didn't. (Laughter) **JOE:** That was Brooks! That was Brooks Wackerman. Nah, I have to say Unwritten Law is one of my favorite bands, BUT... **BROOKS:** Yeah, I like 'em a lot. **UPC:** But they lost their integrity? **DAVE:** Then again, so did Pennywise and NOFX. **JOE:** No, they did not. **WARREN:** Major labels are totally unnecessary. **JOE:** Look at the Suicide Machines. They're fuckin' out beating the pavement. **DAVE:** And they're on a major label. **JOE:** All Unwritten Law has to do is play shows and their records will find their ways to the people, no matter what label they're on. **BROOKS:** And have kick-ass rock parties.

(Laughter) **UPC [Bramer]:** Speaking of rock parties, did any of you guys ever sit there when you were little kids and play little toy guitars?

BROOKS: Do you know how many ugs I do? I love drugs. **JOE:** O.K., next question. **WARREN:** Yes, I air-guitared. **UPC:** What has been the reaction to your newest CD release? **JOE:** Well, the line that formed outside of Tower Records at midnight when it went on sale, none of those people were disappointed.

WARREN: That's right. **DAVE:** It's all lies. **UPC:** If somebody hadn't heard it yet, how would you compare it to your older releases? **DAVE:** Just like the last one. **JOE:** An anti-departure. **UPC:** Just as funny and just as fast? **WARREN:** We just started ripping off ourselves.

BROOKS: Yeah, well, I'll give it to you straight. The first time I heard it, it was just like the first Pennywise album. (Laughter) **JOE:** It's more and more like Pennywise. **BROOKS:** Identical. Whatever Fat producer produced that album produced this one. I don't know what he was thinking. (Laughter) **WARREN:** That's pretty gross. That's so funny.

UPC: Who's mostly in charge of writing music? **JOE:** Warren is. **WARREN:** Joe is. I wrote a lot of songs on the new record, but I don't have a job. **JOE:** Next question. **UPC:** Who writes lyrics? They're very poignant and full of social concern. **JOE:** They're really deeply involved, huh. **WARREN:** Dave doesn't like writing lyrics 'cause his voice hurts. **JOE:** We all write lyrics. **UPC:** When you were little kids, did you say you wanted to be rock stars when you grew up? **JOE:** I used to watch the Partridge Family and I wanted to be like that guy, David

Cassidy, but then I voiced that vocally one day at dinner and my nickname in my own family was "fag" for three years following that. **BROOKS:** When I was two, my dad shot me eight times. (Laughter) But I'm still alive, for some reason, in the stomach. He's all, "You're going to be a punk rocker. You're going to go through your heavy metal stage, but you're going to be a punk rocker," and then he shot me eight times. And I'm still alive. **JOE:** O.K., next question.

WARREN: The same thing happened to me. (Laughter)

JOE: Ditto, from Warren. **WARREN:** Yes, I would like to back him up on that one. I know what it's like. **UPC:** Have you vowed to kill the next interviewer who asks, "Have there been any recent stabbings at your shows?" **WARREN:** No!

JOE: No, we haven't. No, we wouldn't do that. **BROOKS:** The stabbing's usually after the shows, you know what I'm sayin'? (Laughter) **DAVE:** My Frenchman likes to stab, if you know what I mean. **WARREN:** My Frenchman likes to party. **BROOKS:** Warren got head on stage in Texas.

(Laughter) I swear. **JOE:** No, that was rape. That's a whole different thing. Warren got raped. **WARREN:** My penis was raped by a mouth. **BROOKS:** That's the closest thing to a stabbing. I guess some girl "approached" him. **JOE:** Next question. **UPC:** Uuuhhh...

(What do you ask after that?) How is YOUR label-- I know you've changed the name of it from Punk Music Company--that you [Warren] and Joe started?

BROOKS: I'm going to buy it out. **WARREN:** It's called Kung Fu Records. Joe's president, I'm vice-president. **UPC:** How's the label going?

WARREN: It's going very well. It's a lot of hard work, especially when you're independent, like we are. **JOE:** It's a pain in the neck. When you have to do your own DISTRIBUTION, like we do, it's very hard. **WARREN:** Yes, but we're sure that we'll be able to sell it for many millions of dollars down the road. (Laughter) **BROOKS:** If they start signing the right bands. **WARREN:** But we promise not to make our bands buzz clips. That's what it says in the contract. Trust me, that's

not an easy one. **JOE:** That's the hardest part! **UPC:** Is it hard to run it 'cause you're on the road a lot? **JOE:** Yeah. No, it's hard to run it well, but it's easy to run it. **WARREN:** Yes, starting a record label isn't hard, but running one good is a whole other story. **UPC:** Do you have homes? Some bands are on the road so much, they sold their houses.

JOE: Not at this time do I have a home. **WARREN:** He's homeless. I live somewhere. **DAVE:** I have to shack it with

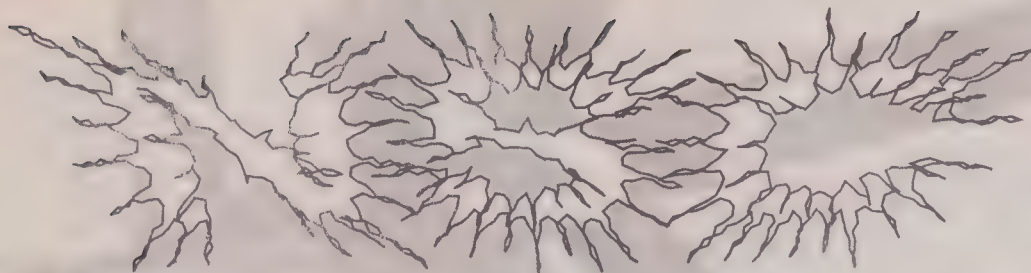


JOE: Not at this time do I have a home. **WARREN:** He's homeless. I live somewhere. **DAVE:** I have to shack it with

my old lady. **JOE:** Brooks lives with his parents. **BROOKS:** Actually, I live with Dave's girlfriend. (Laughter) Me, Dave, and Dave's girlfriend. **JOE:** That was a good question, though. **DAVE:** That WAS a good question. **UPC:** Are any of you married? **JOE:** I am married... to a woman. **WARREN:** Same-sex woman. **BROOKS:** I am homosexual. (Laughter) **UPC:** Do you all skate? **DAVE:** We're not jocks! **BROOKS:** I used to, but I used to hurt myself so I quit. **JOE:** Yeah, I did a little free-style... **DAVE:** Rollerblading. **JOE:** No, uh, ice skating, figure skating stuff. (Laughter) **WARREN:** No, it was ice dancing, right? **JOE:** Ice DANCING is what it's normally called. That's it. Other than that... **WARREN:** I just like wearing leotards. **BROOKS:** I get a jock strap and spray paint it and then inhale. **JOE:** Next question. (Laughter) **UPC:** A while ago, you were talking about re-releasing "Slippery When III" even though you have taken it off the shelves. **JOE:** Hey, now that fuckin' Ween has paved the way, we're gonna all get rich! **DAVE:** Have you heard the new Ween album? **WARREN:** The new Ween record's very good. Genius. **JOE:** "Twelve Golden Country Hits"? We made it up. Ween is copying us once again. **BROOKS:** "Slippery When III," was that the country album? That doesn't even compare to the new stuff. I mean, there was no statement on that album whatsoever (laughter), compared to, like, "The Quickening," or "Live Fast Diarrhea," or "Fear of a Punk Planet." Those were ALBUMS. **UPC [BRAMER]:** Lots of good messages on those. **BROOKS:** "Slippery When III," that's just a mockery. **DAVE:** And a sham. **WARREN:** A mockery of a sham all wrapped up in an enigma. **BROOKS:** With a faggot singer. **JOE:** Next question! (Laughter) **UPC:** We're actually getting down to no questions, so you can say whatever you want. **JOE:** Good! It's been longer than ten minutes. O.K., next question? **UPC:** Well, how different is the '90s scene from the '80s scene? **WARREN:** Way better! **JOE:** I lived through the whole '80s scene. It's much better. **UPC:** You think the '90s scene is better?!? **WARREN:** Oh,



yes! **JOE:** Why would it be worse? How could it be worse? **UPC:** 'Cause all the kids that are in it now think it's horrible and wish they were in the '80s, and then everybody who's been through the '80s thinks it's better now. **JOE:** In the '80s, everyone thought they were in the '60s. **WARREN:** They can borrow my time machine and see how they like it. **BROOKS:** You know what I love, something about the '80s? The only good band that existed in the '80s was Old School. (Laughter) That was the only band that was worth listening to. '90s, you know, we have more variety. **JOE:** Lagwagon. **BROOKS:** Lag-wagon and Pennywise. **UPC:** Strung Out. **BROOKS:** They all sound like NOFX. **DAVE:** In their own special way. **JOE:** No, trust me, the bands are a lot better, and the kids are better, and I know from whence I speak. **DAVE:** And there's more of them. **JOE:** More kids, more bands. **BROOKS:** And all the drummers on Fat Wreck Chords are a bunch of assholes. (Laughter) **JOE:** Are we going to have to ban Brooks from future interviews? **DAVE:** He'll do solo interviews. **JOE:** "A Message from Brooks Wackerman." It should be, like, just a little side box within the column. **BROOKS:** They're gay! All of them are homosexuals. All the drummers on Fat! They're assholes. I'm just being honest. When I do interviews, I try to do them with integrity. (Laughter) **WARREN:** Brooks is speaking incode. Don't worry about it. **JOE:** The only drummer he knows on Fat is Jordan. He's making broad generalizations based on his relationship with him. **BROOKS:** And Eric, kind of, but that's another thing. (Laughter) **JOE:** Come on, man. Now you're crossing the line. **BROOKS:** I just said the drummers, I didn't say the bands. **JOE:** I know, but come on. Why do you have to be sexist? **DAVE:** Sexy. **JOE:** Homophobic. **BROOKS:** Obviously, you guys don't know how to party during interviews. (Laughter) **JOE:** O.K., last question... Anything you guys want to say? **WARREN:** Yeah, keep the bees off your nuts. **JOE:** Listen to our record and copy the songs and make your own band. **DAVE:** Party. **WARREN:** There's a bee on you!



By Blinko and PogoBoy

N.S.C. (National Security Council) are Utah's longest running and definitely most political punk band. Their songs are short blasts of pure power with screamed vocals over the top. The live show this band puts on is not to be beat. It will blow you away. This interview was conducted (for the most part) after their show with Avail on August 22, 1996. The band members are: Travis -- vocals, Dwayne -- guitar, Chris -- drums, and Kaj -- bass. Well, I've said enough. I'll leave the rest up to them.

UPC: How extensively have you toured?

TRAVIS: We've gone to the east coast and back and two southwest tours, which were



basically Arizona. **UPC:** How has the crowd reaction been out-of-state?

DWAYNE: The reaction has always been pretty good. I actually like playing on the road a lot better than playing here in Salt Lake. **TRAVIS:** Usually the turnout isn't beautiful, but our best shows have been out of state by far. **UPC:** How many releases do you have out besides the two seven inches (comps, etc.)? **DWAYNE:** We're on two compilations, the "Big Mountain" compilation and "Our Voice, Pro-Choice," with Born Against, Heroin, and Victims Willing. "Big Mountain" was a compilation that Travis and I put out about three or four years ago with all Utah bands. It had Moral Suckling, Slaughterchrist, Draize Method, Hate Times 9, Hairfarm, N.S.C., Organized Confusion, Athletes Butt, Powerslave, and Spring Creek. It was a benefit compilation for Big Mountain down in Arizona. It's another native resistance going on, another situation where what was supposed to be worthless land in the first place (which is why they gave it to the Hopis and the Navajos) turned out to be rich in uranium. So now the government is force relocating the people who live there, which are mostly old people who still live off the land. They're being moved around again, and they're just saying, "We're not gonna move." **TRAVIS:** They're allowed to live there, but they can't fix up their houses. As their houses slowly fall apart, Big Mountain support group brings Anglos in to fix up their houses, because if the Navajos do it, then they get kicked out. But, if we do it for them, we get arrested or generally harassed. Plus, Big Mountain brings in water and supplies, things people tend to need. These people tend to be quite elderly, traditional people who have been forsaken by their families. **UPC:** What bands were all of you in, previous to N.S.C.?

DWAYNE: I was in Hate Times 9. I did some work with Travis in Gnawing Suspicion, but we didn't do a whole lot. I

was in a band called Filthy Lucre, with Brad Collins on drums. That was pretty fun, but not very serious. I also played with a band called Organized Confusion, who are on that compilation ("Big Mountain"), and it's a shame that band didn't work out, because it was a really good band.

TRAVIS: Probably the best band ever to be in Salt Lake. They were fucking incredible. **DWAYNE:** Mark (from Organized Confusion) was the original bassist for N.S.C. Kai was previously in Moral Suckling, Smell, and some speed metal bands. **TRAVIS:** Probably, except for Chris, I've been in the most bands. Harsh Reality, Gnawing Suspicion, Moral Suckling for a time, until they kicked me out. Chris was in a band when he lived in Jersey called New Jersey's Finest. When he moved here, he started a band called LDS that put out a couple of records and toured. He's in Wovoka,

which Dwayne plays bass in also. **UPC:** What happened with the Hate House shutting down?

DWAYNE: Recently, what has happened with the Hate House is that a lot of new ordinances came into effect this year and they've made it where you're technically not supposed to live there. Well, you were never supposed to live there, we were just kinda pretending we

weren't living there. There's all these new laws now, redefining the area, and the city has been trying to push us out of there for years. Our landlord got sick of dealing with all of the stupid fines the city was citing him with, so he decided just to put the building up for sale. At this point, we are

moved out of it. He's putting it up for sale, but we're trying to work a deal where maybe we can buy it, and I'm not sure how far into that I wanna get right now. It's not a for sure thing, it's just a possibility. We're trying to buy it as a collective, so it will be a collectively owned and operated warehouse. Hopefully, if we acquire it, it will be more of a situation where, since we own it, and no one's living there, there really won't be anything the city can bug us about.

UPC: That would be the hope, to have a good place to have smaller shows. Although I do know that the Hate House can be fairly intimidating to a lot of kids first coming in. **TRAVIS:** Well, it's not in the best part of town. It's not the worst, but to the general white kid who lives in a fairly nice house, who doesn't have to deal with seeing minorities too much, just walking down there could be a problem. I

don't imagine too many parents would wanna drop their kids off there. **DWAYNE:** It was a tough situation always, for a lot of different reasons, and it was all kinda out of our control. We were never licensed, so we couldn't flyer. We tried when we first started doing shows there many years ago; we'd flyer and charge \$3.00 at the door. That lasted about one summer, until the cops caught on. During a Born Against show, while Iceburn was playing, every cop in Salt Lake showed up down at the warehouse. It was just a nightmare. The next summer we started doing shows again, but we decided we wouldn't do a door price. We liked that idea also, keeping the shows free. But, the problem with that is, when you pass the hat, people just don't like to pitch in that much.

TRAVIS: This is just my viewpoint, but it seems like people are more interested in getting their

beer than in getting the bands money.

DWAYNE: It got to be the situation where we couldn't flyer, because we didn't want the city to find out. So, it would just be by word of mouth who got to find out about the shows. There were always great bands that would play, and we knew there were a



lot of people who would have loved to see them. We never had violent problems down there, which was really lucky. It seems like almost every show I go to I see fist fights and testosterone everywhere, men only in the pit, and really strange attitudes. We never had a lot of that down there.

UPC: What bands do you think are really doing something right now, maybe moving music past mere entertainment? **DWAYNE:**

Tchkung!, Blown Apart Bastards, Los Crudos, (this is probably going to sound strange to a lot of people, but) Rage Against the Machine. I know they're having an internal conflict between getting famous and pushing their point. I think so far Zack is doing everything he can to get certain things into the mainstream. I'm not so sure the rest of the band is behind him, but they're kinda in the position of having no choice. He's also in the position where he doesn't have any choice but to go along with the band. I know that's gonna sound odd to a lot of people, because they're not a punk band, or they don't sound like they should or whatever. **UPC:** What do you think are the most important points right now politically, or some of the things that come up often in your lyrics? **TRAVIS:** Probably indigenous struggles. Just things going on all around the world. **DWAYNE:** Here on the west coast, as far as white people doing work, I think the most important work is the Zapatista Outreach, Food Not Bombs, who are doing a lot on the grassroots level, which is where you have to start. But, definitely indigenous struggles are the most important. **UPC:** What are some of the projects you are involved in? **DWAYNE:** The most important project I'm working with right now is Autonomy House Collective, which is an anarchist movement to rejuvenate the idea that we really don't have to go along with the bullshit. We don't have to vote, we don't have to be religious, we don't have to buy things, we don't have to play along with the game at all. Here in Salt Lake it's such an isolated empire, people just won't fight back. There is no radical scene here. There aren't people taking action to stop things they don't like.

Sorry to say for the punks, but I see more hippies doing more radical shit than I see any punks doing these days. Direct action is a way to say, "We're here now, we don't agree with what's going on, and we're going to do something about it." I know a lot of

people do things that I don't know about. There are a lot of people across this valley that I haven't met. If you can get all these kids together at a punk rock show, how come when there's a demonstration, when it's time to step forward and say, "Fuck this, let's do something about it," where's everyone at? They simply aren't around. So, we're hoping through

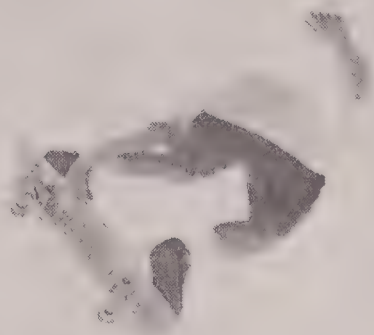
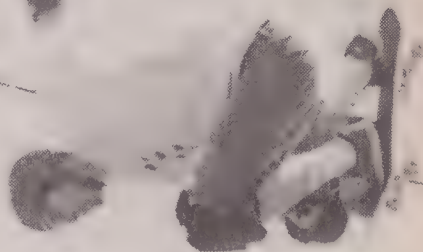
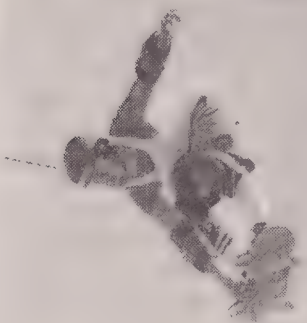
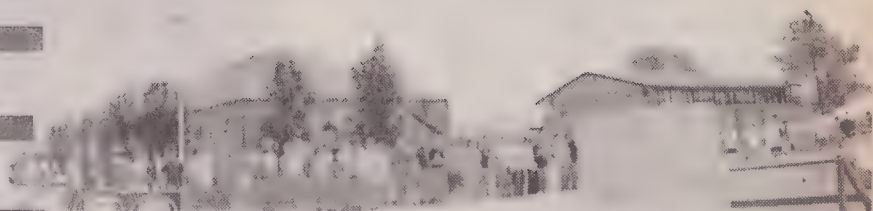


Autonomy House Collective that we can bridge the communication of all the different ideas of any kind of radical community that we might have, be it veganism, straight edge, earth first, or whatever. We're hoping to start a communication for all the different groups to come together, and so far it's working. **UPC:** Compared to a lot of the Crass Records-type bands, your music is really heavy. Did it just come out that way, or is that what you wanted? **DWAYNE:** I started playing heavy music because just on a musical level, I wanted to just completely defeat the idea of rock and roll, basically blow it out of the water, destroy it. So, I kinda started playing that way. At the same time, it's a way to define my anger with everything, just express my feelings. I'm just sick of it all. It makes me really mad, and this is a way to express that emotion. **TRAVIS:** Yeah, and without the band, I really start losing my sanity. All that day to day shit, everything going wrong, I need something to feel like I'm doing something.

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Bellingham, WA. 98227
Writer: Crispy

So, originally this band was put together as a joke. The members were sitting around talking about how many garage bands had the 1-4-5 chord progression in them. They decided to start a parody garage band and adhere strictly to writing songs about chicks, cars, and movies, all in the 1-4-5 chord progression. Well, the joke went a little far because people started really getting into them. And with good reason. This is so raw and so lo-fi, it rocks. This is the true rock

and roll, not that sissy long hair shit on MTV. If you like garage or you just want to get into real old fashioned rock and roll, then pick up this new Estrus release. The only problem I find with this recording is that I got it on CD instead of vinyl. This is really one of those records that should be a RECORD.



Active Ingredients
"Everything Sucks" CD
Beer City Records
PO Box 26035
Milwaukee, WI 53226-0035
Writer: D.L.

What can I say about a band that's tight, solid, and full of energy besides they sound like all the rest of the new punk out there. The funny thing is, Fat Mike turned their demo down because it sounds too much like what Hefty-Accident has been doing lately, and they want to change. To me, they are better off without Hefty-Accident Records. They are also better than most of the new punk rock out of that jock rock style.



Apocalypse Hoboken
"Date Rape Nation/Jerk Lessons" CD
(\$10 ppd)
Johann's Face Records
PO Box 479-164
Chicago, IL 60647
Writer: PogoBoy

More great punk from the Midwest, kids. This here's some really catchy, very melodic punk, Chicago style. Very cool. They were very good live as well. The best tunes on here are "Pop Goes the Weasel" and "Girl." "She's not a riot grrl, she's just a quiet

girl." This is a compilation of AH's "Date Rape Nation" double 7" and "Jerk Lessons" 10", so it's older stuff. The newer stuff is good too.



The Automatics CD (\$10 ppd)
Mutant Pop Records
5010 NW Shasta
Corvallis, OR 97330
Writer: PogoBoy

O.K., the mighty Automatics from Portland, Oregon are here and they tear shit up big time!! I have the two singles on Mutant Pop already and I love them. Now, we get this 17 song rippin' motherfucker of a CD with awesome tunes like "Hangin' Out at E.J.'s," "Hate the Human Race," and "She Likes Girls." Rumor has it the Automatics sound like a poppier Queers. Don't believe everything you read. But DO believe this: the Automatics will rock you and have your head swaying and your toe tappin'. What more could you want? This is pressed at 530 rpm.



Bad Brains CD
Roi Records
611 Broadway Suite #411
New York City, NY 10012
Writer: Fran Man

Originally released in 1982 on cassette, this album has been re-issued in 1996 on compact disc for CD connoisseurs everywhere. A classic hardcore punk album from a band that was instrumental in pioneering the hardcore punk sound. This is Bad Brains at their best. "Right Brigade," "F.V.K." and "Big Take Over" are my favorite tunes on this beauty.



Bernie Bernie Headflap
"Cheese on Wheat" CD
Creep Records
252 E. Market Street Suite #220
West Chester, PA 19381
Writer: Kelly

This is a bit quirky and a bit funny and not quite what I am used to. The sound is quite unexpected and each song seems to fit into its own category. It was described to me as "funky folk." If this sounds like something you'd dig, then you might want to make this the newest addition.



"Better Read Than Dead"
Compilation CD
AK Press/Epitaph
PO Box 40682
San Francisco, CA 94140-0682
Writer: Kendra

This CD carries with it a surprise in that it is not just music. It doubles as a multimedia catalog for AK press as well. In that aspect, it's a pretty cool CD because you can order nifty books like "The Philosophy of Punk: More Than Noise!," Reinventing Anarchy, Again," and books by Noam Chomsky. AK Press is all about distributing independent, radical and revolutionary literature for us kiddies to learn from, inform ourselves. Well, it was a nice idea, but it doesn't include the best music for the job. Some of the "goodies" include Napalm Death, J Church, Pitchshifter. I don't know I guess there are a few redeeming tracks by NOFX, Snuff, Wayne Kramer, Zoinks!, and Propagandhi, but overall, the music sucks. The only cool thing is that all of the bands donated their tunes for the cause. As far as buying it goes, you make the call. There is a cool multimedia version of their catalog

included (viewable on either a Mac or PC with Windows) if you have been needing some literary enlightenment, and it would be nice to support AK Press.



Boilermaker
"In Wallace's Shadow" CD
Goldenrod 52
3770 Tansy St.
San Diego, CA 92121

Writer: X Adrienne X

Sunny Day what? Stella who? Oh, whoops, this is Boilermaker. It happens to be their second album. I never did hear the first, and I hope I never do. This album, however, is a droning emo with songs that last way too long; it actually could easily be one long song, but I think I do recall breaks. They do have some cool bass lines, though; I'll give them that. But as it says right on the CD, "Boilermaker eats shit."



"Bored Generation" Compilation CD
Epitaph Records
2798 Sunset Blvd.
Los Angeles, CA 90025
Writer: Kendra

First, the bad news. Old tunes from the Offspring, Helmet, and the Beastie Boys, so if you have the albums, these songs are old news. Also, raps from Souls of Mischief and Casual, bee-otch! Now, for O.K. news. You got a catchy tune by Mr. Brett's band, the Daredevils, you got "Blast 'Em" by Rancid, and you got songs by NOFX and Primus. On to the good news. There's two RAD-stick-the-CD-player-on-repeat Circle Jerks covers on here ("Don't Care" and "Live Fast, Die Young") surprisingly performed by

Pennywise! So that covers the audio part of this CD, but if it isn't enough good news to make you want to buy this CD, it's got video too!!! What's really cool about this compilation is that Transworld was a partner in making this a multimedia CD. It's got about an hour of skating and snowboarding footage by rad riders like Tony Hawk, Omar Hassan, Rocket Reaves, and Circle Wallace! And all this riding is backed by the music and cool little animations. So in a nut shell, you get a music compilation PLUS a skating video PLUS a snowboarding video PLUS ways to subscribe to cool magazines!! And all you need is a computer to view it (either a Macintosh, or a PC with Windows 3.1 or Windows 95)! You don't need any special computer programs or anything. Basically, I would have bought this CD just for the multimedia part of it. So if you have access to a computer, this CD may very well interest you...greatly. If not, it's just another compilation.



Brainsick
"Knuckle Sandwich" CD
Ransom Note
PO Box 40164
Bellevue, WA 98015
Writer: Long Duck Dom

This record is really tight and polished (not over-produced). The music almost sounds as if it could be on Fat Wreck Chords (i.e. NOFX, Propagandi, etc.), but it's a lot more raw. I'm in between on liking it, but if you like fast punk that's tight and in your face with a Fat Wreck Chords edge, then buy this. It sounds as if it'd be good to see live!



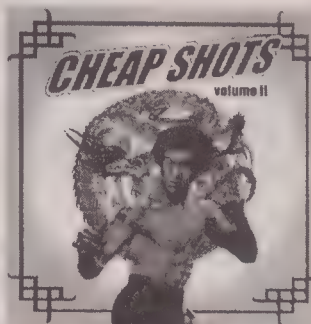
Bristle
"Won't Die for You" CD (\$10 ppd)
Ransom Note
PO Box 40164
Bellevue, WA 98015
Writer: PogoBoy

Very good '77 style punk is what we've got here, from one of the funnest live bands on the planet. Lyrics about political and personal topics, as well as an ode to their fave bar, the Lake Union Pub, Seattle, WA. This is good so buy it, and make sure and be there next time they play.



The Business
"Loud, Proud, and Oil" CD
Dojo Records
F.D.R. Station PO Box 684
New York City, NY 10150
Writer: Fran Man

This release is a collection of songs from albums, singles, and compilation contributions of days gone by. For those of you who have been into the Business for a long time, you are already aware of the fact that you are one bad mutha. You probably have all or most of these tunes in your collection. This would be a good album for newcomers to the Business. "Loud, Proud, and Oil" is a great title for this album and a perfect description of the sound and spirit of the Business.



Cheap Shots Volume II CD
Burning Heart
Box 441
701-48
Orebro
SWEDEN
Writer: Long Duck Dom

This is one of those wonderfully great listener CDs that can turn you on

to a bunch of rad bands, or have you bathing in shit! This has a few rad bands on it like 59 Times the Pain, Liberator, Chickenpox, and the Hives. It has a lot of different styles of punk and a couple of ska bands! And Home Grown? So, if you like Burning Heart, it's worth the cash!

STEREO CHICKENPOX

at MICKY COHEN'S Thursdaynight pokergame



Chickenpox
"At Mickey Cohen's Thursdaynight Pokergame" CD
Burning Heart Records
PO Box 441
701 48
Orebro
SWEDEN
Writer: Zak

Smooth, german ska. A load of really rad tracks. Some really cool styles in the vocals. The german accent puts a edge on it. As with other german ska (the Busters etc.), it definitely has a unique sound. Overall, quite good.



Citizen Fish
"Thirst" CD
Lookout! Records
PO Box 11374
Berkeley, CA 94712
Writer: Crispy

Let's see what can I say about this one. They used to be the Subhumans, then they were Culture Shock, and now they are Citizen Fish, and they still rock. Maybe even more than ever. Citizen Fish is a rad band. If you have never heard them before then you are missing out. They have a blend a punk and ska that no body else can come close to. I really wouldn't say that this is third wave ska though. This one has a little more ska material on it than their last release.

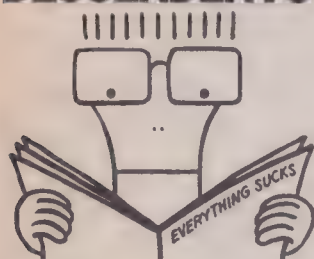
English vocals, good ska, good punk, and a good message. What else can you ask for?



"Closer Than You"
Compilation CD
Moon Records
PO Box 1412
New York, NY 10276
Writer: Steve P.

This is a good compilation if you are into all types of ska, from the slow grooves of Skif Dank and Magadog to the punk with horns of Less Than Jake. A good number of the tracks have a great Latin Feel. One of my personal favorites is "Besame Mucho" by the Usuals. Of course, in true Moon fashion, there is the typical mislabeling of the CD that they have become infamous for.

DESCENDENTS



Descendents
"Everything Sucks" CD
Epitaph Records
2798 Sunset Blvd.
Los Angeles, CA 90026
Writer: Crispy

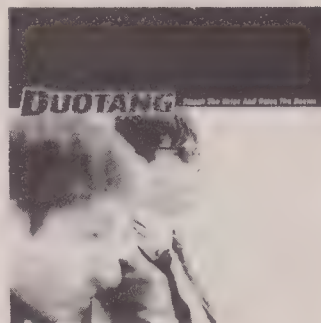
Hooray for Epitaph! They got Milo back! I don't know how they did it and I frankly don't care. Milo's back and that's ALL that matters. So anyhow, ALL has sucked completely for the past four or five years. Maybe that's why the boys talked Milo into coming back. Either that or he felt sorry for them in all their suckage and decided to come back and help them out. So seriously, with ALL puns aside, this is a great record and I'm not ashamed to admit it. A lot of the tracks on here are classic Descendents style. There are a few songs on here that sound

slightly ALLish, but that's O.K. because Milo helps those along. So go out and buy all of the Descendents stuff first. Then get this new one and you'll understand why they are one of the best punk rock bands of all time. Long live Milo, Stevo, Karl, and Bill. This new one rocks, guys, regardless of what's-his-Pogo says.



Diesel Boy
"Cock Rock" CD
Honest Don's Hardly Used Recordings
PO Box 192027
San Francisco, CA 94119
Writer: Crispy

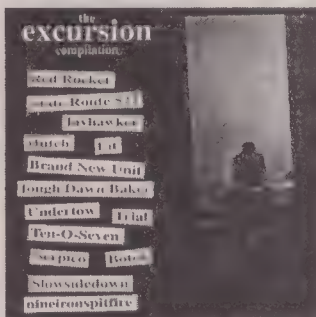
So, I wasn't really looking forward to hearing this CD. A couple of people who I had talked to said that it completely sucked. After giving it a few listens I came to the conclusion that it does not in fact suck but is actually pretty decent, for a pop-punk band. I like it a lot more than NOFX or Face to Face. It's not as generic as all the other bands of that style.



Duotang
"Smash the Ships and Raise the Beams" CD
Mint Records
PO Box 3613
Main Post Office
Vancouver, B.C.
CANADA
V6B 3Y6
Writer: Long Duck Dom

Duotang! Ever heard of 'em? Not Puntang, ya schmuck! Duotang! Well, if you've never heard of 'em you should steal your mom's wallet and send it to Mint Records as a trade for

the new Duotang disc! There's musicians and there's MUSICIANS. This has both of them, literally, a bass player and a drummer. That's right, kids, no guitarist, no singer (except for the bass player and drummer, but that's too confusing, so let's back up!?!?) Duotang are a rockin' two-piece that play power pop like they were bustin' hymen! Catchy, melodic, and to-the-point. From the Bah! Bah! Bah! of "The Message," to the melodic rhythms of "change your Mind," this mudabitch kicks booty! So BUUUUYYYY IIIIIITTTT! Please.



Excursion Compilation CD (\$3 ppd)
Excursion
PO Box 20224
Seattle, WA 98102
Writer: PogoBoy

This fucker is amazing!!! That is quite a feat considering it is all emo and new school hardcore, every single band on here is incredible. The best tune is "Jack London Hotel" by Hutch. HUTCH? Yeah, Hutch! My other personal faves were Red Rocket, Serpico, Ten-O-Seven, and Slowsidedown. Score city for \$3!! Head, mail money, now! The bands are: Trial, Lit, nineironspitfire, Jough Dawn Baker, Jayhawker, Slowsidedown, Botch, Undertow, Ten-O-Seven, Serpico, Brand New Unit, Hutch, State Route 522, and Red Rocket.



The Fastbacks
"New Mansions in Sound" CD
Sub Pop Records
Writer: PogoBoy

The Fastbacks have ruled the planet for 17 years and it sucks that you don't know about it. Yep, they've been

around since 1979, cranking out song after song of the best pop music you're ever likely to hear. This new one is the second best FBX album ever (narrowly edged by 1994's "Answer the Phone, Dummy"). So this is a great place to start discovering the beauty of this band. Kurt Bloch is the best lyricist of all time, without a doubt. He can pen the most amazing line you've ever heard, leaving you wondering why your parents never gave you advice like that. The best one here is: "I don't think you really need a car, stay at home and find out where you are." Brilliant. This record has seriously kept me from losing it a few times this summer. I can't stress enough how great this is. It will change your life if you have any taste in music at all.



The Fondled
"Hey, Hey, We're the Fondled" CD
(\$10)
Theologian Records
PO Box 1070
Hermosa Beach, CA 90254
Writer: PogoBoy

"I know you wanna touch me and fondle me all day, I know you wanna rub me, get me off in every way, No, I don't mind." Are those some great fuckin' lyrics or what? This band shreds!! The snottiest, lo-fi punk I've ever heard. Also, some of the absolute best lyrics ever. Like in "You Smell," "You're an asshole, you're a jock, I saw you suck your best friend's cock, you're a bitch, you're a slut, you let him fuck you up the butt." By the way, not all the lyrics are about sex, just the best ones. This WILL offend your parents, so buy the fucker!!!

Furious George

Goes Apo I



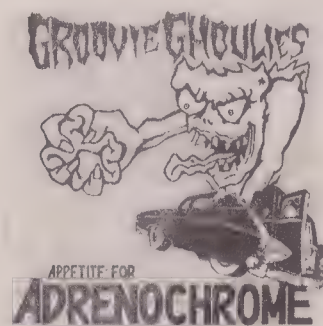
Furious George
"Goes Ape!" CD
Lookout! Records
PO Box 11374
Berkeley, CA 94712
Writer: Zak

This kicks ass. A straight up punk masterpiece. Singer, George Tabb (from MRR) spits out three kick ass tunes with this second short release from Furious George. Powerful, good old fashioned PR from this killer three-piece band. Dee Dee Ramone does guest vocals on "Betty Crocker, Punk Rocker." It does not get much better than this.



The Gits
"Kings and Queens" CD
Borken Rekids
PO Box 460402
San Francisco, CA 94146
Writer: Kelly

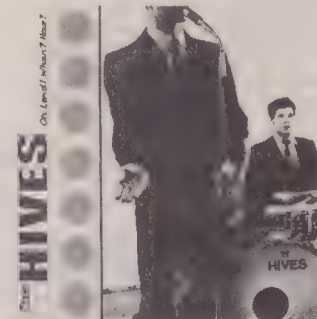
This album is incredible!! Not only is it great because it is the Gits, but because we can finally hear their earliest stuff. The 16 songs from "Kings and Queens" (originally titled "Private Lubs") were recorded in Ohio in 1988. Every single song on this is amazing and should be included in your collection.



The Groovie Ghoulies
"Appetite for Adrenochrome" CD
Lookout! Records
PO Box 11374
Berkeley, CA 94712
Writer: Crispy

Ramones, Ramones, Ramones. These guys are definitely very influenced by the Ramones, which is always fine by me. If you are into the Ramones or the Queens, then you must pick this one up. It also has

some garage-y quality to it. I have to take the time to commend Lookout! Records for putting out so many bands that come from so many different genres of punk rock.



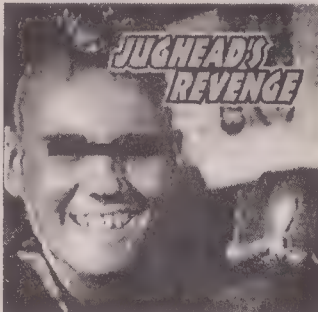
The Hives
"Oh, Lord! When? How?" CD
Sidekicks Records
Kyrkogatan
13 702 10 Orebro SWEDEN
Writer: Long Duck Dom

It's fast, it's catchy, it's got hooks. No, it's not NOFX, it's the Hives from Sweden! Oh, yeah, Sweden, Represent, Represent!!! I am really impressed. I mean, with their close neighbors being Wizo, I thought they'd suck ass, but they don't! So there! Buy it!



Jill
"Just Like Fonzie" CD
Springbox Records
PO Box 1063
Benicia, CA 94510
Writer: Bramer

Well, this is pop punk. I can't really go into detail because I don't know shit about pop, but I know this rules! Six songs for six bucks. You could do a lot worse. Also, they kick ass live.



Jughead's Revenge
"Image is Everything" CD
Nitro Records
7071 Warner Ave. F-736
Huntington Beach, CA 92647
Writer: Kendra

Does anyone remember the Jughead's Revenge release on BYO? (I don't think the band does.) This new CD is a complete opposite. The old CD, "It's Lonely at the Bottom/Unstuck in Time," was metally punk hardcore. It was pretty rockin' for what it was. Then comes "Image is Everything." GE-NER-IC. Everyone say along now: "Ten Foot Pole. Lagwagon. Strung Out." Good, children. Now what do all these bands have in common? That's right! EVERYTHING! Same old, same old. I honestly can't believe this is the same band, because their music is definitely not at all like it used to be. But if you haven't heard of them before and you like skate punk, then you just may like this CD. Rock on.



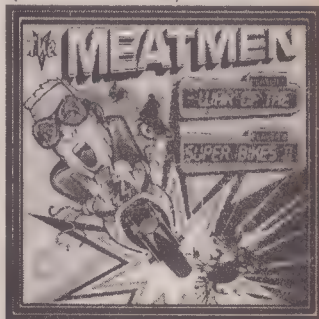
Liberator
"This Is..." CD
Burning Heart Records
Box 441
701-48
Orebro
SWEDEN
Writer: Long Duck Dom

This is straight up ska, German-style, but different. It sounds more English, like Madness (a lot like Madness). I like this a lot, and for the most part German ska sounds cheesy to me, so that says a ton about Liberator. Thumbs up to Burning Heart for finding and signing the best ska band to come out of Germany since the legendary Busters.



"Living in Fear" Compilation CD
Ransom Note
PO Box 40164
Bellevue, WA 98015
Writer: Long Duck Dom

This is a record to benefit child victims of domestic violence which, in my opinion, is a worthy cause. Ransom Note should get high praises for this, and also for all the rad bands they got together on this gem! The music range on this is diverse. A little something for everyone. From oi to poppy to crusty, it's all here. Live tracks from Rhythm Collision and New Bomb Turks! My faves were the Piss Drunks, Wretched Ones, the Queens, and the Spent Idols. Other bands on here include Hellbilly, Schlieprock(ers), Naked Aggression, Capitalist Casualties, and the Diesel Queens (which also kick ass). A MUST BUY!!!



The Meatmen
"War of the Superbikes II" CD
Go-Kart/Soapbox Records
PO Box 20 Prince Street Station
New York, NY 10012
Writer: D.L.

This is an ultimate CD. Not only did they re-issue all the songs from the first "War of the Superbike," but ten new tracks. Anyone who knows what the Meatmen are all about will love the fact that they are just as non-P.C. as ever, with new songs like "Slow Boy," "Fast Food Fist F*%", and "Evil in a League with Satan." You would never think the Meatmen died for a few years. My favorite song on this is definitely "Morrissey Must Die." If you're like me and had to buy Worlock Pinchers (even if the whole album kicks ass) just for "Morrissey Rides a Cockhorse," then this is a must. It's a must no matter what!



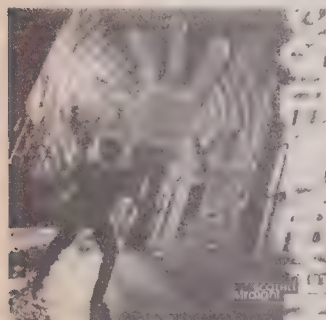
Mindjive
"Chemicals" CD
Burning Heart Records
Box 441
701 48
Orebro
SWEDEN
Writer: Bramer

If you like funk, buy this. If you like hip-hop, buy this. If you have taste, avoid this like the plague. But then again, what do you expect from a band called Mindjive? All I can say is if we get too many more albums like this, we're gonna have to change our name to Utah Funk Collective.



The Mortals
"Last Time Around" CD
Estrus Records
PO Box 2125
Bellingham, WA. 98227
Writer: Crispy

This a compilation CD of a bunch of their old, out of print 7" records. These guys sound a lot like the Makers' slower stuff. Some of the vocals even remind me ever so slightly of Jello Biafra ala 1984 Dead Kennedys. The music is straight up old school rock and roll. The first few times I listened to it, I wasn't that stoked on it but it really grows on you. I think that I'd even recommend it. It's a keeper.



New Bomb Turks
"Scared Straght" CD
Epitaph
2798 Sunset Blvd
Los Angeles, CA 90025
Writer: D.L.

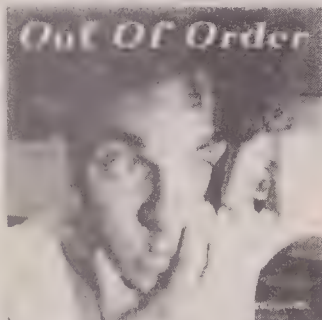
First, I read this about the New Bomb Turks: "They have been a welcome relief from all the godawful

baggy shorts jock rock that poses as punk rock today." Now, I know you're way excited about hearing the New Bomb Turks. After listening, both me and my mom both dropped to the floor in shock and excitement. See, they combine the aggression and rage of punk and the rawness of true '50s style rock 'n roll. Even one song sounds like Jerry Lee Lewis is playing piano right there with them. A definite must for anyone. Even my mom has a copy.



One Eye Open
"Hellaut!!" CD
S.O.S. Records
PO Box 401286
Redford, MI 48240
Writer: Bramer

I have but one thing to say, these guys are crazy! This CD has it all: Muppets samples, a song called "I'm Okay, You're a Retard," and far more wackiness than you can shake a stick at. Also, to avoid any confusion, the music is mostly ska and all crazier than your grandma.



Out of Order
"Eye Caramba" CD
Writer: Kendra

Have you seen that Airwalk commercial where a cool punk band is playing and a kid climbs the really tall speakers to do a "stage" dive, and when he gets to the top, the band is done playing and everyone leaves and he jumps off and nobody is there to catch him and he hits concrete? Well, that band is Out of Order, so naturally I was excited when I got this to review. But do not be deceived by their TV appearance. They're not punk--they're ska. Some of it is punk ska, but some

of it got pretty darn old school. I guess the CDs pretty good, if you like that sort of thing. I was just anticipating punk.



The Piss Drunks
"Alcoholocaust" CD
Ransom Note Records
PO Box 40164
Bellevue, WA 98015
Writer: Crispy

The Piss Drunks are back again with their beer-ridden punk rock antics. This one sounds pretty much like their last one, IT ROCKS! Sort of oi-style vocals with fast punk riffs underneath. Although, I have to say this album seems to be not quite as lewd as their last one. I guess you'll just have to try it yourself. Another rockin' album from Ransom Note.



Pulley
"Esteem Driven Engine" CD
Epitaph
2798 Sunset Blvd.
Los Angeles, CA 90026
Writer: Bramer

Question: What do you get when you mix crankin' Ten Foot Pole, a healthy dose of fuel-injected Strung Out, a pinch of jet-powered Face to Face, and a dash of vintage Scared Straight into a boiling, super melodic, ass kicking punk stew?

Answer: A shit sandwich with no bread.

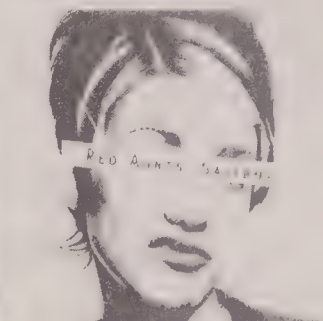
You should know by the names of the bands above if you will like this or not. I didn't.

(Note: the question portion of this review was lifted from the band's bio, as I am incapable of writing something so eloquent.)



Raised Fist
"Stronger Than Ever" CD
Burning Heart Records
Box 441 701 48 Orebro SWEDEN
Writer: X Adrienne X

Raised Fist is an incredibly cool, yet relatively unknown band from Sweden. Word on the street is that they don't get the recognition they deserve because they aren't straight edge. Regardless of why, they should get much recognition, because they rule! Fast NY-style hardcore, like Ignite, and reminiscent of bands of yester year, like Gorilla Biscuits and Youth of Today, complete with sing-along sections. And the fact that they aren't straight edge should please all of you picky, judgemental hardcore-listening punk rockers.



Red Aunts
"Salt Box" CD
Epitaph
2798 Sunset Blvd.
Los Angeles, CA 90026
Writer: Kelly

The Red Aunts are way cool and so is this new album!!! The songs are short, and the music is fast. What else could you ask for? It lives up to the Red Aunt's tradition, so you're gonna wanna check it out!



Red Rocket
"July" CD
Excursion
PO Box 20224
Seattle, WA 98102
Writer: D.L.

Let me start out with the facts. The guys in this band were in Ten O Seven and Undertow, so that will give you an idea. Red Rocket definitely have it going on. Their pop-core style, as I would describe it, has a blend of emo-core and pop style lyrics and feelings. Check them out before they explode, because they will.



Serpico
"The Weakest Boy in the Troop Award"
Excursion
PO Box 20224
Seattle, WA 98102
Writer: D.L.

This is one of those CDs, the one that you listen to when the rest won't satisfy. It's a collection of their 7"s, including a cover of Dag Nasty (which rocks). Serpico are an aggressive, angry, mellow, and depressing type of band. It's melodic, but not cute, hard, but not oger-ish. Like I said, it's one of those CDs. Being a collection of stuff, you need this special if you are a Serpico fan. The recordings aren't so great, but hey, they aren't made of money.



Skank for Brains
"Saturday Matinee" CD
Beach Records
1230 Market #135
San Francisco, CA 94102
Writer: Bramer

"Saturday Matinee" is one hell-of-a ska/punk compilation that is well worth

your money if you come across it. 'Nuff said.

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skeptictank sing songs penned
by famous mass murderers

skeptictank



sing songs penned
by famous
mass murderers

Skeptic Tank
"Sing Songs Penned by Famous Mass
Murderers" demo (\$5 ppd)
Skeptic Tank
PO Box 686
Salt Lake City, UT 84110
Writer: PogoBoy

This is a pretty good demo filled with fast, funny punk. "I Hate the World" is my favorite song here. But "I Wanna Be an Epitaph Punk" is pretty damn funny. As long as they stay away from the pseudo ska stuff toward the end (including a ska version of "Bullet" by the Misfits, no, eccchhh!), this band is cool. I'm just wondering why they've yet to get a show. Check this out for sure and support your local scene.



Snap-Her
"It Smells, It Burns, It Stings" CD
New Red Archives
PO Box 210501
San Francisco, CA 94121
Writer: Crispy

I had been hearing about these gals forever, and then I finally got this CD to review. Well, they are one of my favorite bands now. These chicks are so fucking PR, I can't believe it. I mean, you have to like an all girl punk band that sings a song about blue balls. But anyhow, these gals play rad '77 style punk with so much attitude. You have to get into them because they will rock your punk ass. And all this coming from a guy who is not really that into girl bands. I guess I'm being forced to change my ways, thanx to Snap-Her.



SNFU
"Fyulaba" CD
Epitaph
2798 Sunset Blvd.
Los Angeles, CA 90025
Writer: D.L.

I just can't figure this one out. I'm sorry, but this isn't the same SNFU that was on BYO in the '80s. If you like different, this is the CD for you. Take the average Epitaph band, add metal guitar solos, some odd progressions, and even a ska break (what a new concept) ... then his voice. The lyrics are as goofy as Wierd Al. His voice sounds like a mix of Danzig and Hootie and the Blowhards, kind of cool in some spots. I just don't understand it. It's definitely too odd for me, but Crispy swears it's the best album of the year (Reall-eh!).



Snuff
"Flibbiddydibbiddydob" CD
Fat Wreck Chords
PO Box 193690
San Francisco, CA 94119
Writer: Kelly

It's fast...sometimes, and it's catchy...sometimes. So, if you like it to be, well...unpredictable, then you'll love it!! The songs are pretty good. If you've got 20 mins. and not much to do, listen and see what you think.



Squat
"It's All Over" CD
New Red Archives
PO Box 210501
San Francisco, CA 94121
Writer: Crispy

What is this, a conspiracy against me? That's two, count them, two all girl bands in a row that totally rock my world. And both of them are on the same label. I'm going to have to quit claiming that I'm not that into girl bands. So what do they sound like? Good question. I can't place them. They are punk but not '77 style, and they are not by any means that new school shit people are trying to pass off as punk. They just plain rock and there's no other way to describe them. If you are sick of the same old shit, then check these gals out. Props to N.R.A. for putting out girl bands that rule!



Sweet Diesel
"Search and Destroy" CD
Go-Kart Records
PO Box 20 Prince Street Station
New York, NY 10012
Writer: D.L.

To me, Sweet Diesel definitely has their own style. If Elvis Presley was alive today and playing hardcore, this is it. That's about the only way I can explain this CD. Hardcore style, emo-core ideas, and old style rock 'n roll riffs. All of this comes to play in Sweet Diesel's sound. It took me a couple of listens, so give it a chance and listen to the whole CD because a couple songs might sound a bit alternative. Other songs rock though.



Swingin' Utters
"A Juvenile Product of the Working
Class" CD
Fat Wreck Chords

PO Box 193690
San Francisco, CA 94119-3690
Writer: Crispy

Oh, this one has been long awaited, at least for me. I waited patiently, with anticipation, wondering if Fat would ruin a band like the Utters. Well, it doesn't seem so in the least bit. This new Utters album rocks. It sounds a little more like their "More Scared" release than "The Streets of San Francisco." It has all of the intensity that you have come to expect from the Utters. I'm going to give a thumbs up to Fat Wreck Chords for finally starting to put out some really good punk rock bands. We are waiting for the Screw 32 release on Fat. I'm sure it will be great.

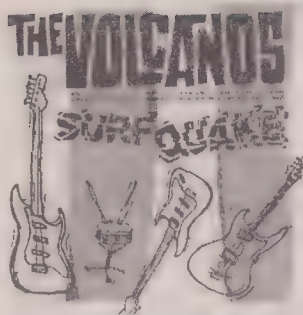
\$wingin' Utter\$
"A Juvenile Product of the Working Class" CD
Fat Wreck Chords
PO Box 193690
San Francisco, CA 94119-3690
Writer: Bramer

YES! YES! YES! The new Swingin' Utters album is here and it rules the world! I've been aching for a new Utters record for a while now and since I got it, this fucker has been playing non-stop at my house. This disc is better than sliced bread, so buy it and "Streets of San Francisco" and you'll have music covered and you'll never have to buy anything again.



The Toasters
"Hard Band For Dead" CD
Moon Records
PO Box 1412
New York, NY 10276
Writer: Carolina Jetson

When I first listened to this CD, I wasn't too sure whether I liked it or not, but it didn't take me long to figure out I really dig it. Boy, there are some GOOD dancin' tunes on here. A lot of the songs have a more traditional sound to them (and what could be better than that?). There's even a pretty cool cover of "Secret Agent Man." And if you're smart, you saw them on the 30th, so you know this is good stuff. Go buy it. What are you waiting for? GO!!



The Volcanos
"Surf Quake" CD
Estrus Records
PO Box 2125
Bellingham, WA. 98227
Writer: Crispy

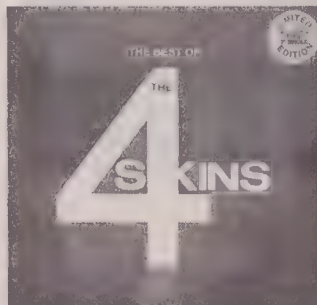
This record is exactly what I have come to love and expect from Estrus. The Volcanos bring to you twelve tracks of seismic proportions. Plenty of surf-o-matic reverb packed tunes on this instrumental masterpiece. This record is measuring on my Richter scale. I'm going to go out on a limb and say that this is my favorite surf album next to Impala's "Square Jungle" release, also on Estrus. What a coincidence.



10-96
"No Retreat" 12"
Beer City Records
PO Box 26035
Milwaukee, WI 53226-0035
Writer: Zak

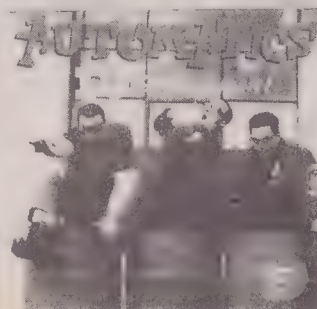
A rad mix of straight PR and hard crust. Not as heavily guitar oriented as a lot of crust. Plus, another rad band doing a rad Peter & Test Tube Babies cover, "Banned From The Pubs." Sounds like Bean (from

QAaNGO) on vocals... honest. Check it out for your self. Bonus: includes instrumental crust version of the Pink Panther theme.



The 4 Skins
"The Best Of" 12"
Dojo Records Dojo Ltd.
PO Box 281
Canterbury Kent
CT1 2BB
ENGLAND
Writer: Fran Man

YEAH, BOI! This band talked the talk and walked the walk. This is a great collection of street rock songs from a band that was the epitome of the sound, ethic, and spirit of the movement. The LP comes with a four song 7". Pick one up, before they are all gone.



The Automatics
"10 Golden Hits" 7" (\$3 ppd)
Mutant Pop
5010 NW Shasta
Corvallis, OR 97330
Writer: PogoBoy

This is the third single from Portland, Oregon's hellia cool Automatics. As you may infer from the title, this has ten songs on it, pressed at 33 rpm, of course. The cool difference on this well-packed single however, is that ALL of the songs are really good. The two best, "Degenerate" and "Mommy is a Commie," are the first and last, making a nice sandwich of the other rad tunes. Quite a bargain for only three bills.

"D-E-G-E-N-E-rate,
I'm Degenerate."



Bouncing Souls/Buglite split 7"
Creep Records
252 E. Market Street Suite #220
West Chester, PA 19381
Writer: Crispy

Bouncing Souls rule all! All hail the Mugs! So now onto Buglite. They are a slow poppy punk band that sing songs about girls. I didn't love it on first listen, but it grew on me. Definitely worth \$3.50. It's the Souls, man!



The Bristles
"Last Years Youth" 12"
Beer City Records
PO Box 26035
Milwaukee, WI 53226-0035
Writer: Crispy

Straight up New Jersey street punk. This new full length from the one and only Bristles rocks so hard. If you've heard them before you know that they rock. The stuff on this record sounds more like the stuff on their "Generation Annihilation" 7". Sounds a lot like Blanks 77, really snotty, which is definitely a good thing. Buy this record! Another great record from Beer City Records. Do they ever stop?



Connie Dungs
"I Hate This Town" 7"
(\$3 ppd)

Mutant Pop
5010 NW Shasta
Corvallis, OR 97330
Writer: PogoBoy

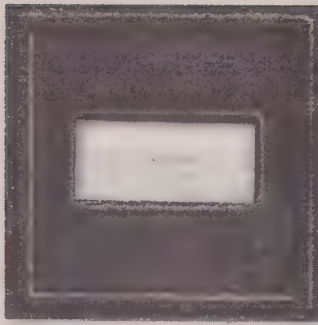
The Connie Dungs are the quintessential pop-n-punk band. They've perfected the formula. Everyone else might as well give up right now. This EP is amazing! I have finally heard the small town anthem I've been waiting my whole life for in "I Hate This Town." It perfectly describes small town life. "I'm not gonna change the world, I do good just to change my clothes." The Connie Dungs are from Kentucky, they're on Mutant pop, and they're incredible. What are you waiting for?



"Dad, I Can't Breathe"
Compilation 12" (\$8 ppd)
Creep Records
252 East Market Street Suite #220
West Chester, PA 19381
Writer: PogoBoy

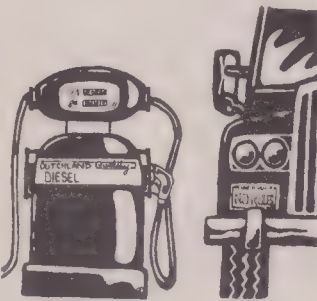
How many shitty compilations have you heard this year? How many times can you hear the same shitty metal Cali bands doing some horrendous new "unreleased" tune? Looking for something that actually doesn't have Rhythm Collision on it? Well, here it is. This is an excellent compilation of mostly bands from PA/NJ that you've never heard of, but are very good. Isn't that the purpose of a compilation anyway? To turn you on to good new bands you've never heard? I think so. Featured here are: Wally, Jake and the Stiffs, Third Year Freshman, Super Hi 5, Peepshow, Boy Sets Fire, Halfings, Abreacts, Spongegod, 2.5 Children, Inc., the Pins, Cabin Boy, True Zero, Reject, Plow United, Stressboy, Not Your Friends, and the Boils. Awesome, awesome stuff. Nearly enough to turn me around on the idea that comps suck. What is it with these PA/NJ bands anyway? They all seem to be able to put a new spin on pop-n-punk that works really well. Plus, they all seem to be one big, happy family.

Inspiration, anyone?



Duotang 7"
Mint Records
PO Box 3613
Main Post Office
Vancouver, B.C.
CANADA V6B 3V6
Writer: PogoBoy

Duotang are a Winnipeg, Canada duo of bass and drums. The songs are upbeat and fairly fast with a slight mod influence. Not really my thing, but really good if you're into something different, unlike my narrow-minded ass.



Dutchland Diesel
"No Rules" 7"
Creep Records
252 E. Market Street Suite #220
West Chester, PA 19381
Writer: Crispy

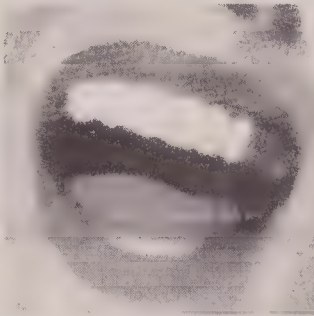
This band is pretty cool. They remind me of Avail because they are all intense and then they go all slow and emo. I would describe this as pop-emo-punk. Pretty rad, but it didn't reach out and grab me.



The Fairlanes
"Hi, We're the Fairlanes" 7"
Suburban Home Records

2695 Colorado Ave.
Boulder, CO 80302
Writer: Zak

Extremely poppy pop punk. I was impressed. It really kicks some ass. Comparable to Weston. Lots of great "whaaaa-ooo" vocals. Some big Ramones/Queers influences. Great guitar sounds, too. All you pop punk fags will love this. I do.



Heckle
"We're Not Laughing With You" 12"
Wing Nut Records
1442A Walnut St. Suite #59
Berkeley, CA 94709
Writer: Sterling

"Here's a nice piece of shit!" In fact, this is a pretty good piece of shit. I first heard these guys on the AFI/Heckle split 7". This is a good record. Some of the songs sound like metal and the vocals sound a little like Crimpshrine. The secret song is a good cover song, (it's no longer a secret you fucker), but this is worth checking out.



The Makers
"Bust Out" 7"
Rip Off Records
Writer: Carolina Jetson

This 7" is from '94, so it's been around for a while. But it's still the Makers and it still rocks. I don't have to tell you the Makers rock; everyone knows that already. The coolest thing about this 7" is that it's one sided, that way I don't have to get up and flip the record every two minutes. Why don't more bands do this? It's so cool, and since the other side is all shiny, you can make sure your hair looks cool before playing the record.



The Orphans
"Anthems for Doomed Youth" 7"
Creep Records
252 E Market Street Suite #220
West Chester, PA 19381
Writer: Crispy

Well, this is, I think, my favorite record that I got to review this time. These kids look real young, but they definitely have the right ideas going. They hate to be labeled, so I won't say that they sound like any other bands, but only that this 7" will kick your ass so hard! Great intensity and I like their attitudes. My fave songs on here are "The Government Stole My Germs CD" and "Average Common and Boring." The Orphans rule!



Overlap 7"
Suburban Home Records
2695 Colorado Ave.
Boulder, CO 80302
Writer: Crispy

Overlap kicks ass. These guys are bringing me back around to pop punk. A great, intense recording. Sounds somewhere between Screaming Weasel and Weston. Order this one up from one of Colorado's finest labels today. P.S. There is a hell of a funny prank call on the B side, Jerky.



Phantom Surfers
"Tokyo Twist"/ "Istanbul" 7"
Lookout! Records
PO Box 11374
Berkeley, CA 94712
Writer: Carolina Jetson

Dude, this kicks ass! The best surf tunes I've heard in a long time. It's instrumental, so you can make up your own snotty lyrics to sing along to and pogo till you bust a hole in the ceiling. Sorry, but I think it's a rule to use the words dude, kicks ass, snotty, and pogo if you're writing a review in UPC. Oh, I forgot to say hellia. Hellia. But seriously, this is soooo good. "Tokyo Twist" is definitely a good twistin' tune (beleive me, I tried it). "Istanbul" is an intrsumental, way more rockin' version of the They Might Be Giants song (or whoever wrote it). Istanbul is my favorite because it's got the best beat! Just try sitting still to this one.



Plow United
"Goodnight Sellout!" 12"
Creep Records
252 E. Market Street Suite #220
West Chester, PA 19381
Writer: Long Duck Dom

For those of you who have heard and like Plow United, then go on to the next review, 'cause you know this kicks ass! For those of you who haven't heard Plow United, unite and plow all your asses to the record store and buy everything they have out! It's fast, it's poppy, it's Plow United!! If Plow United were a beer, Billy Dee Williams would endorse them! Enough said.



Plow United/Stressboy split 7"
Creep Records
252 E. Market Street Suite #220
West Chester, PA 19381
Writer: Crispy

Well, everyone out there should already know by now that Plow United rule the kingdom of pop punk, so I won't go on and on about how killer they are, and how much they rock and the intensity that their recordings carry and so on. But instead, I'm going to go off about Stressboy. I've never heard them before this and might I add that they are a mighty fine band. It's so hard to describe how a band sounds these days, but these guys are like fast punk rock with a slight pop edge and rad vocals that are melodic and snotty at the same time. The best thing about this band is that they don't sound like any others. Check out Stressboy. They rock!



The Pullouts
"A Lot of Power Tool in a Little Space" 7" (\$3 ppd)
Mutant Pop Records
5010 NW Shasta
Corvallis, OR 97330
Writer: Long Duck Dom

The Pullouts are fast, poppy, and rad! Well-written songs, good musicians, catchy, and cutesy. They cover all the bases: girls, laundry, childhood, and doctors. If you like poppy punk, you'll like this. I did! So go buy it, sucka!



The Queers
"Bubblegum Dreams" 7"
Lookout! Records
Writer: PogoBoy

Brilliant! Absolutely f-in' brilliant!! The mighty Queers managed to put out a single that even tops "Surf Goddess." Two originals, "Punk Rock Girls" and "Never Ever Ever," and two covers, the Beach Boys, "Little Honda," and the Muffs, "End It All." The Queers covering the Muffs? It just DOES NOT get any better than that. I had to change my underwear when I heard that one. Especially recommended for all of you "yummy, yummy punk rock girls."

The Rebels



digging up the Dam EP

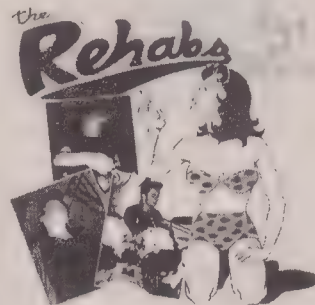
The Rebels
"Digging Up the Dam" 7"
Knockout Records
Postfach 10 07 16
46527
Dinslaken
GERMANY
Writer: Fran Man

Are there any fans of the Angelic Upstarts, Red Alert, or Red London out there? All three of those bands have lineage from the Rebels. Anyone into late seventies UK punk and early street rock would enjoy this slab of vinyl goodness. I came across this release in California. I am not sure when this record came out, but the spirit captured on this record goes well with any year. This is a 7" treasure of four rare classics from a group of kids who sang and played from their hearts.



The Reclusives 7"
Turkey Baster Records
PO Box 142196
Austin, TX 78714-2196
Writer: Crispy

'77 style punk rock here. Pretty fast, though. Just what I've come to expect from Turkey Baster Records. This 7" rocks. It's really raw and full of '77ish energy. If I were me, I'd buy it. Rad guitar shit on here.



The Rehabs
"King of Hearts" 7" (\$4 ppd)
Just Add Water
PO Box 453
Clemson, SC 29633
Writer: PogoBoy

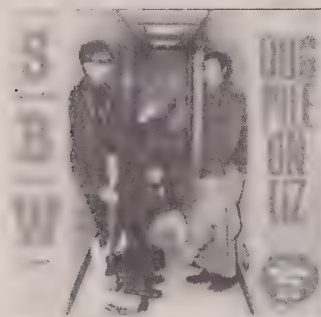
The second awesome single from South Carolina's kings of beer drinkin', meat eatin', rock 'n roll-is-here mother-fuckers! It shreds. Hard. Catchy as fuck pop-n-punk with a slight rockabilly influence, y'know, the stuff that puts hair on your chest. Just another in the ever growing line of classic stuff on Just Add Water records. The B side, "I Saw Her Standing by the Juke Box," is the winner here, but just barely. Dave Dropout, Billy Weekend, and Nick Enthusiastic rule!



Remission
"Our Days are Numbered" 12"
Beer City Records
PO Box 26035
Milwaukee, WI 53226-0035
Writer: Zak

Fuckin' rad screamin' political crust, from who else... Beer City Records. Dual vocalists make for a total scream fest. They even know how to play, too. Some great guitar work.

Not bad at all if your a crust freak (Damon?). Check this out! P.S. Comes with a rad lyrics/picture book.



Scratch Bongo Wax
"Dog Pile on Liz" 7" (\$3 ppd)

Mutant Pop Records
5010 NW Shasta
Corvallis, OR 97330
Writer: Long Duck Dong

Good, good, good stuff. Another good one from those mother-scratchers. Worth buying for the picture of the cutie inside. Mutant Pop kicks ass and so do Scratch Bongo Wax, so go steal three bucks and buy it 'cause "she don't give a shit about anything."

The Go-Nuts

The Donut Prince and the Pauper

NO COVER AVAILABLE

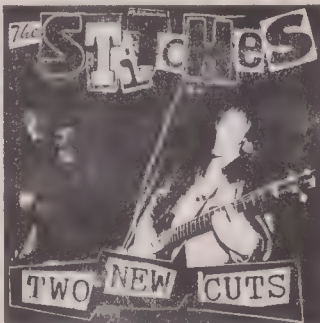
The Go-Nuts
"The Donut Prince and the Pauper" 7"
Planet Pimp Records
1800 Market St. no.45
San Francisco, CA 94102
Writer: The Pigbat

These guys seriously rule. They are a side project of California's the Phantom Surfers. Their mission is "to make the world safe for snacking." So, all (or most) of their songs are about food, snacking, etc. Each member is a different superhero. They play a mix between surf and '60s garage rock. In between each song, they play their theme song. (Nuts/Go Nuts/The Go-nuts are your favorite band!) Their songs are terrific, and funny as well. If you like Man or Astroman, Supernova, Phantom Surfers, or even the Aquabats, go buy this record at once!



Short Fuse
"Sidewalk Youth" 7"
Creep Records
252 E. Market Street Suite #220
West Chester, PA 19381
Writer: Crispy

I think that all I have to say is that, if you like Sick of It All, then you will love Short Fuse. If I didn't know better, I would think that Lou from Sick of It All was doing the vocal tracks on this 7". Some of the songs are a bit metally for my taste, but overall, I'm pretty into this record.



The Stitches
"Two New Cuts" 7"
Vinyl Dog Records
PO Box 435
Mission Viejo, CA 92691
Writer: Fran Man

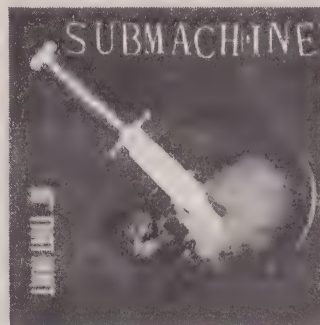
THE STITCHES! THE STITCHES! They deliver another kick-arse slab of vinyl. If you are not familiar with this band, they are from Orange County, CA. Musically, they could be described as a cross between the Avengers and the Sex Pistols. Michael Lohrman (Stitches vocalist) has the coolest voice. The Stitches rock. For the love of God, pick up any Stitches release you can get your paws on and check these guys out live.



Submachine
"Sex Deterrent" 7"
C.I. Records
739 Manor Street
Lancaster, PA 17603
Writer: Crispy

This is the best Submachine record yet, next to the new 10". At first, I was hooked on the full length, but since

then, they have been overdoing themselves. If you have never heard Submachine before, then you need to soon. It is in between hardcore and crusty punk. This 7" sounds more **HARDCORE** than the full length. You can order this one from C.I. I don't think that it is still in print though, but I could be wrong. If you find it in a store then you are lucky. Buy it.



Submachine
"That Hurt" 10"
C.I. Records
739 Manor Street
Lancaster, PA 17603
Writer: Crispy

All right, finally something new from one of my fave east coast hardcore punk rock bands, Submachine. On the first side, the songs sound clear and more hardcore. The second side is more like classic Submachine with real growly vocals and lots of bass heavy riffs. If you don't have anything by Submachine yet, this would be a good start. Also, check out their full length "Now That I've Given Up Hope, I Feel Much Better."



U.S. Bombs
"Garibaldi Guard!" 12"
Alive Records
PO Box 7112
Burbank, CA 91510
Writer: Fran Man

I have known about the U.S. Bombs for quite a while now, and I finally got to hear them. This is a very cool album. Great late seventies style punk. Pick this one up and have yourself a good pogo. "All the Bodies" gets my vote for coolest song of 1996.



Vision
"One and the Same" 7"
C.I. Records
739 Manor Street
Lancaster, PA 17603
Writer: Crispy

Well, C.I. Records sent us two of Vision's 7"s. When I first took a look at this one, I thought, "Oh, it looks like one of those new school straight edge type pieces of shit." But to my surprise and enjoyment, it rocked. Since their "Undiscovered" 7", they added a vocalist and made Pete just the guitarist, not guitarist/vocalist. Anyhow, this 7" is great. Really powerful, positive hardcore. And when I say hardcore, I mean real hardcore, not this metal shit that these new school kids call hardcore. Just straight up powerful hardcore, a la Gorilla Biscuits style. This kicks ass. Buy it. P.S. It's good to see a good label branching out, but staying good. Keep it up, C.I.

VISION



Vision
"Undiscovered" 7"
C.I. Records
739 Manor Street
Lancaster, PA 17603
Writer: Crispy

Here is the other one of Vision's 7"s that C.I. sent us. This is pretty cool stuff. It's positive hardcore from New Jersey. The drums in some parts do some artsy wierd stuff, but it's rad. The lyrics are sort of in a straight edge vein, but not preachy, more self-worth type stuff, which is refreshing these days. I would say definitely get into this stuff.



Wally 12" (\$8 ppd)
Creep Records
252 East Market Street Suite #220
West Chester, PA 19381

Writer: PogoBoy

Yes! A twelve inch 45! Finally, someone GETS IT. This thing is really good, too. Crazy, fast, sometimes chaotic, sometimes melodic hardcore. There's also a sample from William S. Burroughs that gets side 2 rolling really well. This is fast and every tune is good. You should own it.

ZINE REVIEWS

Please send UPC zines for review, especially if they are of the DIY type (i.e. xeroxed ones are cool). Include an info sheet that says how much they cost, their size and format, and the address from which they can be ordered.

Also, if any of these zines sound cool to you, don't be afraid to send away for them. Zine people receive far too little feedback for their efforts, and it really does make their whole week when someone gives half a fuck. Grassroots communication is what this whole thing is about. Start your own zine and flood the market.



Bad Art #3
(No price listed, send a few stamps)
PO Box 307
Lafayette, IN 47902
Writer: Crispy

This is by far the coolest zine I got to review this time. Why? Because it had me rolling around on the floor for a week. It is a short comic zine, photocopied and digest size. It is pretty short but I read it through about 20 times. You should really order this zine. It rocks. My favorite comix were "Nailed to the X" and "Hooked on Skanics". I'm looking forward to the next issue. If anyone from Bad Art is reading, KEEP 'EM COMIN'.



Convergence #3
Free at HeeBeeGeeBeez (Ogden, UT)
Writer: PogoBoy

This is quite a cool free zine done by the fine folks at HeeBeeGeeBeez. I think the title comes from them covering both industrial and punk. Oh my God! Someone with an open mind? Deal with it, fuckers. This issue has interviews with Front Line Assembly, Chuck, and Die Krupps. There are also some cool animal cruelty ads in here. The writing is great and the interviews are actually informative, which is a nice change. They also list upcoming new releases and shows. Plus, a little punk history for all you

newbies. Slide into HeeBeeGeeBeez's, pick up a copy of this, and drop a bunch of cash on some good, independent music (they don't carry ANY major label stuff, yay!). I can't wait for the next issue of Convergence.



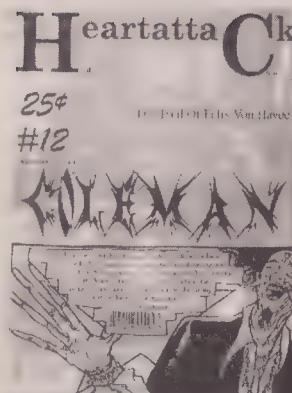
Garage Pile #11
Free around SLC
Writer: PogoBoy

This is a really good local zine covering the rockabilly/garage scene. Everyone who writes for this really seems to know what they're talking about. If you don't know anything about these scenes, pick this up and start informing yourself. This issue has an interview with 16 Horsepower, as well as reviews of all the coolest music and raunchy movies.



Go Metric #6 (\$1 ppd)
Go Metric
30-28 34th St. #4G
Astoria, NY 11103
Writer: PogoBoy

This is a severely awesome zine! The new issue has an interview with Rev. Norb, so it rules, of course. This is a consistently fun read with things like "Why Bands With 5 Guys Suck" (I couldn't agree more) and "How to Kill People and Blame It On Carrot Top." Stop reading UPC and go order Go Metric NOW.



HeartattaCk #12 (\$1 ppd)
HeartattaCk
PO Box 848
Goleta, CA 93116
Writer: PogoBoy

This is the third side of the supposed mighty triumvirate of the punk press (Punk Planet and Maxi-Rocker being the other two). This is THE coverage if you're interested in hard core, emo, etc. though. It's a very good read, with good columns and a lot of integrity. This ish has an interview with Coleman. The columns were all great except for a bunch of whining from Felix Havoc. Be sure and check out Nick Fitt's column.

INTERBANG
issue number four - 25¢



Interbang #4 (\$1 ppd)
Ben Brucato
620 W. Spruce St.
Ravenna, OH 44266
Writer: PogoBoy

THIS IS THE BEST ZINE IN THE ENTIRE UNIVERSE!!!! Ben Brucato has the best taste in music, the best interviews, and even a column by Pat Termite (from the Beatnik Termites, duh!). Jesus F'in Christ, do you need to hear any more? O.K., this issue features interviews with Sicko, MTX, and the Twerps. There are some very funny columns (Matt Lunkhead comes to mind) and a punk history of the Ramones. The best thing about

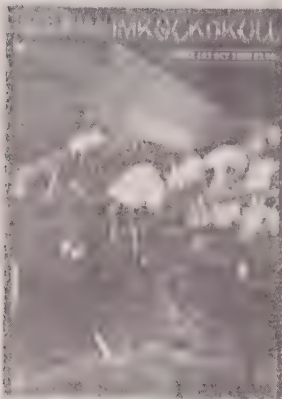
Interbang, though, is that the record reviews are actually FUN to read. He's able to make each review interesting, plus he has stellar taste in music, so he's always (well, almost always) right. I loooooove this zine!!! Buy twenty of 'em and give 'em to all your friends. This is kinda old, so I'm sure #5 will be out by now.

Lunchroom



Lunchroom #1
(free from Ben & Paul)
No Address this Issue
Writer: Crispy

So this is a short photocopy zine done by some friends of mine. It's about 10 pages. This zine is mostly short stories and/or short poems, mostly dealing with girls and such. I guess you could say it's sort of a pop-punk zine then, even though there was nothing about punk in this zine, which I found to actually be refreshing. Cool short reading. Looking forward to the next one guys.
P.S. Punker than thou & the barber shop review were really cool.



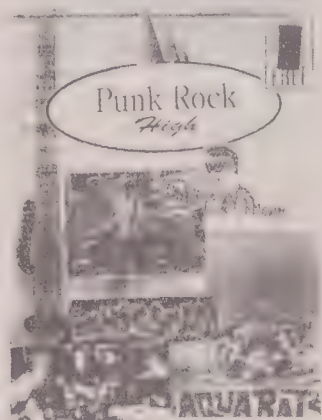
Maximumrocknroll #161 (\$2.00)
Po Box 460760
San Francisco, CA
94146-0760
Writer: Crispy

As usual, the Maxi-Rocker was good reading. Good columns, lots of ads for DIY records through the mail, and a ton of band interviews. My fave columnists in MRR are Rev. Norb, George Tabb, and sometimes Adrienne Drooges. The scene reports are cool also. Interviews with Gob, Divisia, Jet Bumpers, and the Steele Miners. They also have a really cool regular part of the zine devoted to the pioneers of punk, so us younger punk can find out more about the roots and the bands that influenced the bands that we listen to.



Pepito's Folder #6
Writer: PogoBoy

I picked this up from the Slapstick guys when they were here, so unfortunately I don't know how much it costs ppd. But this is such a rad zine!! It's mostly Pepito's stories of traveling and meeting cool people. He has an incredibly optimistic outlook on everything, it's great. The "So you want to start a _____ band?" things were fucking hilarious! Ex. "So you wanna start an emo band? Rule #9: NEVER laugh. This is worse than smiling or being happy. If emo kids wanted laughter, they'd be pop punk idiots." These are Part 2 of the ongoing "Exploit your scene for monetary profit and wealth" series. This zine rules, but then it is from the Midwest



Punk Rock High #2 (\$1 ppd)
Cody Brumett
319 E. 4300 S.
Ogden, UT 84405
Writer: PogoBoy

The first issue of this zine nearly made me piss my pants laughing because it was so funny. This one had the same effect, except more so, because this is even better than the first one, amazingly enough. This is, without a doubt, the best local zine, and probably the funniest one I've ever seen, period. "Punk in the Year 2000 in Billy's Mind" was absolutely hilarious. This also features interviews (sort of) with the Queers and the Aquabats, and a pretty cool comic. Too bad they don't give everyone credit for the Queers interview, though. There is also a punk rock board game, a Felix the Cat dot-to-dot, and a crossword puzzle. So as you can see, Punk Rock High is fun for the whole family, as long as your family is the Meatmen or something. Un-P.C. as fuck.



Rational Inquirer #7
(\$2.00 in U.S., \$3.00 in Canada)
2050 W. 56 St. Suite # 32-221
Hialeah, FL 33016
Writer: Crispy

This zine is crazy. It covers such a wide variety of scenes. They've got so many different bands from so many different scenes. I mean, they've got Fugazi, Neurosis, Damnation a.d., Los Canadians, the Fitzgeralds, Good Riddance, and Pansy Division. That's a pretty big spectrum of scenes, which is really cool because no other fanzines that I have seen do anything like this. I personally liked the Fugazi interview and the Good Riddance interview was really good also. I have to say that I really didn't even read stuff like Neurosis and some of the other stuff like that (because I wasn't that interested in it and) because this was a huge zine with about 200 pages and a slick glossy cover. The stuff that I am into that I read was really good, though.



React!
Writer: Kendra

I really don't know who does this zine or how to get a hold of it, but it's pretty cool, and a lot of work went into it. This quarter page photocopied zine with a stencilled/spray painted cover came in the mail with a bunch of stencilled stickers, a couple of DIY patches, a mini feminist zine (2" x 3"), and a "Bomb the Suburbs" pamphlet. Quite a bit of stuff; it kept me pretty busy. The zine itself is quite anarchist and militant. There is an anti-cops story and some inspirational art and writing to get us off our butts and doing something about our pathetic government. I personally liked the mini-zine which was full of a lot of informative statistics about women. On the inside cover was this address (Maybe it's the right one, or maybe they can tell you how to get a hold of this zine):

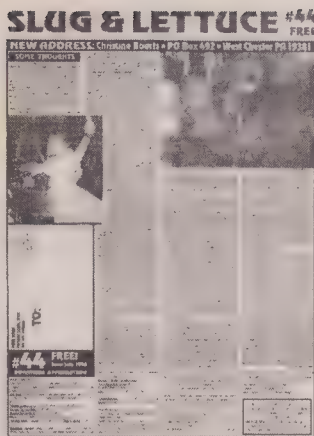
Your face/my ass (\$2 ppd)
PO Box 80084
Minneapolis, MN 55408



San Jose'r #3 (\$5.50)
302 Copco Ln.
San Jose, CA 95123
Writer: Crispy

This is a zine from San Jose, CA and it is pretty rad. It is mostly filled with political-type stuff. Some stuff about the Lubicon Nation and their struggles, and a cool article comparing Columbus to Adolph Hitler. Also an interview with Godstomper and lots of anarchist stuff. I really like this zine. It also had a porno review section that had me rolling on the floor, and a beer review section. While I'm neither into pornos or beer, I found this to be very funny and entertaining.

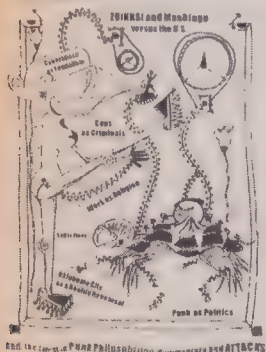
Also, the kid who sent this to me is moving to Utah (Logan to be exact), so maybe he can help us get some more political-type stuff going here in Utah. Hope so Ry-Bones.



Slug & Lettuce #44 (\$1 ppd)
Christine Boarts
PO Box 492
West Chester, PA 19381
Writer: PogoBoy

This is the Maximumrockroll of the "real" underground. If any of you crusty Profane Existence types aren't hip to this yet, it's about fucking time. They offer free classified ads and have a lot of ads with truly DIY labels. Plus, they have a lot of really intelligent columns and Christine's editorial is always bound to make you think, which is far too uncommon in writing these days. It's really too bad this doesn't come out more often. But anyway, send off for it right now. Send 'em five bucks for a whole stack and give them to everyone you know.

—Second Guess— #13

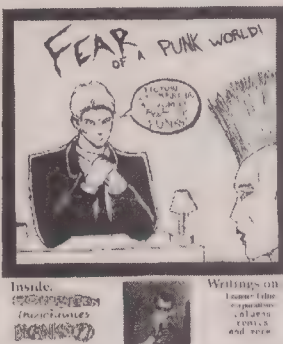


Second Guess #13
(\$3 ppd)

Bob Conrad
PO Box 9382
Reno, NV 89507
Writer: PogoBoy

This is one of the coolest zines around. It's published by Bob Conrad, erstwhile drummer for Zoinks!. There is some truly GREAT writing here, plenty of content and it's all good, especially if you like to think about different things. Bob has a way of putting things so profoundly and honestly, it's really amazing. In case you can't tell, I love this zine. It's getting more and more high quality, even though he lost his biggest advertiser from being so honest (I betcha can figure out who that advertiser is, kids. C'mon, who's the biggest punk label around? It's totally fucked that they can't take criticism, but I guess the big E is what keeps this thing afloat after all...). He printed this issue totally by himself, DfuckingY. Anyway, this issue has Bob's work history, lots of thoughts on important topics, and the Zoinks!/Man Dingo tour diary. Buy this 'cause everything in it is excellent.

SUB-PULSE #2

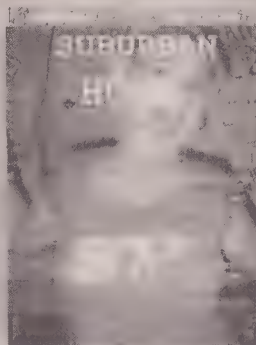


Sub-Pulse #2 (\$1.00)
2412 Slayback St.
Urbana, IL 61802

Writer: Crispy

This zine is rad! Yeah, I said "rad." Deal with it. It's from Illinois. It's got your basic columns and ads and such, but here's the real good part. They got a Blanks 77 interview. ROCK AND ROLL. If you haven't guessed by now, I really like Blanks 77. So anyhow, they've also got a good Squirtgun interview, and an interview

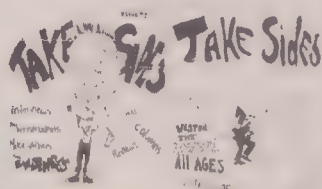
with the Johnnies. There is a bit of political stuff about Leonard Peltier and the evils of corporations. Also something that I've never seen before in a zine, an interview with the editor of another zine. It's actually really cool. Check it out.



Suburban Home #5
(\$1.00 or some stamps)

1750 39th St. #365
Boulder, CO 80301
Writer: Crispy

This is also the best zine I got to review this issue. I picked it up in Colorado while on tour with my band, and I read it three times while we were still in Colorado. It has a lot of regional stuff to do with the scene in Colorado, which by the way rocks. I know first hand; I was there for a few days (twice). I really enjoyed the Down By Law interview. There is also an interview with Thirty Foot Fall. Anyhow, the head retard over there at S.H. is Virgil Dickerson and he rocks. You should all write him a letter and order this zine. He's really friendly and if your band needs a show in CO, he'll even try to hook you up with a show or two. Looking forward to the next issue. SUBURBAN HOME RULES!



Take Sides #1 & #2
(\$1.00 each)

2872 Wingate
Eugene, OR 97408
Writer: Crispy

This zine is an 8 1/2" x 11" photocopied zine from Eugene, Oregon. It's pretty rad. There are interviews with Wristrocket and the Business in issue #1, and in #2 they've got Bouncing Souls, Weston, and Unseen. There is also a bunch of columns and other

cool stuff in each issue as well. Worth the dollar you will pay for them. I didn't agree with every column in here but then again not everyone agrees with my columns either.

WOODGATER

Punk Rock and other Disturbances



Woodgater #1
(FREE-- send them a stamp)
3024 Duckworth Dr.
Sanatoga, PA 19464
Writer: Crispy

This is a small 8 page zine from Pennsylvania, and it mostly deals with a local scene there. It was really cool. The person who sent it to me also sent a demo tape of their band, the Griswolds. Look for the review of it in the next issue. There was a really cool spread on DIY screen printing in this issue, also.



Medium Mega-zine #7 (\$8, 4 issues)
2635 E 3300 S
Salt Lake City, UT 84109
Writer: Crispy

I've seen this rad little snowboarding zine go from newsprint to full color! It is free everywhere in the Wasatch front area at any of the skate/snowboard shops. Uh, it's got some pretty cool columns. Lot's of good photos of locals and big guys. It's a photoshop work of art. The music reviews always suck, but rad zine all together!

FROM WHOEVER WOULD WRITE EM.

TOP TENS AND TWENTIES...

PogoBoy

1. Angry Samoans "Back From Samoa"
2. The Queers "Don't Back Down"
3. Chixdiggit! (self-titled)
4. The Fastbacks "New Mansions in Sound"
5. The Figgs (both records)
6. Stella Brass "Simplicity in Motion"
7. Blankshot (thanks for all the inspiration)
8. Excursion Compilation (Hutch? Yeah, Hutch!)
9. The Wretched Ones (self-titled)
10. The Salt Lake Scene (Thanks to everyone involved!)

CAROLINA JETSON

1. The beach
2. Royal Crown Revue
3. Benny Goodman "Carnegie Hall Jazz Concert" 1938, Vol. 1
4. Thee Headcoatees "Have Love Will Travel"
5. The Frantic Flattops
6. The beach
7. Vespas
8. The beach
9. The Toasters "Hard Band For Dead"
10. Did I mention the beach?

Crispy

1. The Pist "Ideas are Bulletproof" 12"
2. H2O (full length record)
3. The Misfits "Walk Among Us"
4. Heckle "We're Not Laughing With You" 12"
5. Turning Point
6. 7 Seconds "Alt. Music Hardcore"
7. Snowboarding
8. Skateboarding
9. CIV "Set Your Goals"
10. The Aquabats
11. Snap-Her "It Smells, It Burns, It Stings"
12. Descendents "Everything Sucks"
13. Redemption 87
14. Swingin' Utters
15. Bouncing Souls
16. Youth Brigade
17. The Shriners
18. Blankshot
19. The Generics
20. Vision "One and the Same" 7"
21. Hepcat "Scientific"
22. The Skatalites "Greetings from Skamania"

Kendra

1. "That Thing You Do" (the new movie)
2. Graphic Design on a Macintosh
3. Rad old movies (i.e. '50s B-movies, '80s break dancing and cheesy classics like Breakfast Club, Valley Girl, Pretty in Pink, etc.)
4. 1930s-'40s swing, Big Bands era (i.e. Benny Goodman)
5. Punk rock compilations (i.e. Punk Uprisings)
6. Garage/surf on vinyl
7. Ne'er Do Wells 7"

8. New York City Hardcore
9. BEING VEGETARIAN AND DRUG FREE
10. Snowboarding

D.L. (in no order)

1. Redemption 87
2. Turning Point
3. D.R.I. "Dealing With It"
4. Suicidal Tendencies
5. Lower Class Brats "Rules for Rebellion"
6. Motorhead
7. Black Sabbath "We Sold Our Soul for Rock and Roll"
8. Sheer Terror (everything)
9. Sick of It All (Revelation tapes)
10. Impact Unit 7"
11. Short Fuse 7"
12. Knockabouts 7"
13. Skin head Jamboree
14. Skinhead Revolt
15. Scandal Ska
16. Swim Herschel Swim (the tape)
17. The Mighty Mighty Bosstones/KISS "Detroit Rock City" split 7"
18. Good Riddance
19. Black Train Jack
20. (for movies) Gleaming the Cube

X ADRIENNE X

1. Into Another
2. Raised Fist
3. Coalesce
4. Snapcase
5. Black Sabbath "Paranoid"
6. Twisted Sister
7. Guilt
8. The KISS concert
9. Being Drug Free
10. SNOWBOARDING

Zak

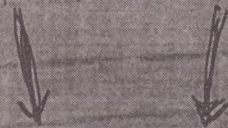
1. Mr. T Experience
2. The Rudiments
3. Mankind?
4. The Volcanoes "Surf Quake"
5. ZZ fuckin' Top
6. The Parka Kings
7. Doom, Baby, Doom
8. Crust-salsa
9. Hickey
10. Fuckface (the San Francisco band)

Fox

1. The Tornadoes "Bustin' Surfboards"
2. Blanks 77 "Killer Blanks"
3. The Lively Ones
4. Jim Carroll
5. Sittin' on Mike's porch
6. "Lord of the Flies" soundtrack
7. Swingin' Utters "A Juvenile Product of the Working Class"
8. Bouncing Souls "Maniacal Laughter"
9. Rob Santello
10. The movie "Basketball Diaries"



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Swingin' Utters

Toasters

Hepcat

Assorted Jelly Beans

Suicide Machines



Raunch

A fucked up place to get some shit.

1121 E. WILMINGTON AVE.

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Let's Go Bowling

By: Walker



WALKER: Who were your major influences musically?

MARK MICHEL: Skatalites, Toots, Madness, The Specials, all of the old school artists. You can tell by our set that we like the old traditional style, but then we put in our own- it's not third wave, it's not 2-Tone, it's Let's Go Bowling style I guess you would say. Also, all the 2-Tone bands, we toured with, everyone for the Beat and Madness. Well we did the original Beat, and Dave Wakeling and it was a great show. It was the earth day

You guys have played a lot of with Bad Manners. Tell me the song.

from next to our old sax player with Bad Manners. Buster had a thing. He came into our room all night drinking. Our door was open times it would open. He wouldn't stop talking. He finds our drummer thinking that. He was just a man." He sits there and the drummer puts out" and "I have sticks out." The drummer is leaving, the drummer hits the door back open and then Buster says "I must show you the hell out of the door because we are like "Show us for a long time, he is still bent his ass. We Buster comes pulls the

blankets up all around his chin saying, "Dooough." Then Buster takes his finger and draws a cross on the sax players chest and says, "This is the SULTAN'S CROSS. No vampires will touch you tonight." He then turned around and walked out of the room. That was it, that's the sultan's cross. Meanwhile the old sax player laid there with a green cross made out of shit on his blanket. Only one word to describe Busters ass hole, GREEN. (The surrounding crowd moaned, "aaahhhheeee could have left that out.") Sorry but you way there with me.

LGB: That was a messed up show. We Weins, there and he had left his wallet across the border. It was a mess, as he was drinking and it's amazing we made it gear. Our old guitar player was totally tried to get across the border- "Well guitar player, he's pretty drunk," and legal, it's OK."

WALKER: How was the response?

LGB: It was pretty good actually. Tour. We had never played there. Basically Buster always wanted to do there. The Donkey harry scary women, that's left and right, "Come on baby there strip bars and I want bad. I mean it smelled like walks up on stage and p away. One of their sax after that. It was just party, that was Bad. I wonder why?

WALKER: So what?

LGB: Well it's hard people you can do especially with crazy. It's hard

